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ABSTRACT

Intended as part of a continuing commercial art program, the basic course outlined provides the high school student with a core of skills and knowledge common to many of the commercial art jobs. The first part of the course is designed to acquaint the exploratory student with some of the procedures and skills required. Units 1 through 5 cover foundation of drawing, use of rubber cement, introduction to tools and equipment, introduction to lettering, and introduction to kinds of work done in the commercial art field. Units in the second part of the course, for the student expressing vocational interest in the field are: developing proficiency in use of production artist's tools, introduction to color theory, basic drawing, speedball lettering styles, introduction to visual design, and introduction to layout. Objectives for each part of the course are listed. Formats for the lessons within each unit are of two types: (1) a teaching lesson with objectives, introduction, procedure, application, performance criteria, and list of materials needed and (2) assignment sheet with directions and performance criteria. Illustrations are used extensively throughout the text. Appended are a course orientation for the student and a bibliography. (RG)

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State of New Jersey
Department of Education
Division of Vocational Education

COMMERCIAL ART COURSE OF STUDY AND TEACHING GUIDE - VOLUME I

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March 1976

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INTRODUCTION

The writer's concept of a course of study in commercial art for secondary students is that it should take into consideration the ages of the students and the length of time they will have to acquire the skills necessary to enter into a highly competitive field of work. There is not only a vast spectrum of jobs in the field of commercial art, but there are also many specialized kinds of jobs requiring training beyond the high school level, i.e., Layout Artist, Illustrator, and Designer.

Yet, there is a "core" of skills and knowledge common to many of the jobs in commercial art. These skills and this knowledge can be acquired by students of high school age. Students who become competent in them can not only gain employment, but can successfully perform and advance in commercial art jobs. With this in mind, the course has been devised to place heavy emphasis on those skills which will enable the student not only to gain entrance, but to successfully perform in his chosen vocation. At the same time, it provides the student who wishes to continue his art education with a substantial foundation upon which to build his skills and knowledge.

The instructor's introduction of himself to the students, and the students' orientation to the commercial art shop and its procedures have been treated in the Appendix. They are offered as a suggested format which touches on all aspects of the course, informing the student of what will be expected of him and why, as well as letting him know what to expect from the course and the instructor.

This first course of study has two divisions. The first is intended to acquaint the exploratory student with some of the procedures and skills required in the field of commercial art. Units I through V provide the student with a brief introduction to the areas of Drawing, Lettering, Uses of Rubber Cement, some of the Tools and Equipment, and Types of Work done in the field. The second part of the course is designed toward having the student, who has chosen commercial art as his area of vocational interest, develop proficiency in the use of tools, equipment, and procedures along with an effort to attain professional quality in the work he does. Units VI through XI introduce him to the areas of Color, Lettering Styles, Visual Design, and Layout.

The Teaching Guide is just that; a guide. It can easily be expanded, rearranged, or changed at any point. It is designed not only to teach the "scales," i.e., commercial art skill-practice, but it also provides for "playing some music," i.e., working out complete jobs which require not only the application of principles, but also require some imagination.

This work is intended to be part of a continuing commercial art course. At succeeding levels the content would be expanded to include further work in Drawing and Media, Theory of Reproductive Processes, Typography, Preparation of Mechanicals, Airbrush, Photography, Portfolio Development and Presentation; along with Job Resume, Application, and Interview.

VT 102 312

COURSE OBJECTIVES

Upon completion of the Exploratory Cycle Program in the commercial art shop and given the necessary tools, materials, facilities, and time, the student will be able to:

1. Name the Four Basic Shapes; state that they are "forms," and that form has three dimensions: height, width, and depth.
2. State why the Four Basic Shapes are the "foundation" of drawing.
3. Give the reason for having a "Morgue" – or Clip File.
4. Use a T-square for aligning paper on the drawing board and, along with a triangle, for drawing horizontal and vertical lines.
5. Sharpen either a flat-lead sketching pencil or a round-lead drawing pencil; the first to be used for sketching and the second for drawing thin accurate lines.
6. Make and use a Transfer Sheet.
7. Make and use a Pickup.
8. Use rubber cement for a simple pasteup.
9. Demonstrate how to hold and use at least one type of Speedball lettering pen.
10. Identify an upper case letter and a lower case letter when presented with a full font.
11. Define the term "legibility" in respect to lettering.
12. Demonstrate his knowledge of the terms "transparent" and "opaque" as they apply to paints.
13. Use the Goodkin Viewer to enlarge or reduce a line drawing.

Upon completion of the second half of this volume, the student will be able to:

1. Demonstrate his awareness of the need for safe practices in an art studio or art department by listing, in writing, at least eight potential accident-producing situations on the paper provided.
2. Safely use a single-edge razor blade and metal ruler to cut artpaper, having been supplied with paper and tools.
3. Discriminate good-from-poor quality of ruled lines by encircling any evidence of poor quality that appears in any of the lines drawn on the sheet supplied him.
4. Lay out requested size of working area and shapes in pencil and then ink in the outlines of the shapes, having been provided with written instructions, a T-square, triangle, drawing pencil, sanding pad, rule pen, India ink, and a 12" scale.

5. Demonstrate how to use the compass with lead and with pen attachment by drawing a circle, the line width of which is 3/16" and the diameter of which is 3½". He will also demonstrate how to use a red sable handbrush and India ink to fill in the space between the outer and inner edges of the 3/16" line width. All tools and materials needed to do the job will be provided.

6. Demonstrate his ability to use French curves by drawing a compound curve: first in pencil, and then by going over the same curve using ink or temperas in a rule pen, aforementioned tools, ink or temperas, and paper having been supplied him.

7. Use the red sable handbrush, water jar, well/slant, temperas and artboard given him to demonstrate his knowledge of the following scales: gray, tint, shade or tone by producing a 9-step version of any one of the four.

8. Apply designers temperas to artboard so as to have the colors dry evenly in value and have a smooth surface, using the red sable handbrush, colors, water jar, well/slant, and artboard provided him. Areas so covered to be approximately 2" x 2" in size.

9. Evidence knowledge of good spacing between letters, between words, and between lines by finding and marking spacing errors to be found on a sheet of lettering supplied him.

10. Show that basic mass/space elements are relative by drawing two examples of such relativity, using pencil and paper furnished him.

11. Show one of the variables that affect basic mass/space elements by drawing an example of such an effect on the paper provided him.

12. Demonstrate his knowledge of the basic 3-step development of an idea by producing a thumbnail, visual and comp after having been supplied with an instruction sheet containing dimensions, copy, and quality of comp expected along with tracing paper, layout paper, T-square, triangle, 12" scale, pencils (drawing and colored) or felt-tip markers.

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UNIT 1 – FOUNDATION OF DRAWING

LESSON 1 – Four Basic Shapes

OBJECTIVES:

Students will be able to –

1. Name the 4 Basic Shapes.
2. State that they are 3-dimensional forms.
3. Tell why drawing is an illusion.
4. Produce one 2-point perspective sketch each of a cube and a cylinder.
5. Safely sharpen a sketching pencil using a single-edge razor blade.

* *Suggestion:* Instruct 2 or 3 students at a time in the safe use of razor blade for sharpening sketching pencil. Show them how, watch them do it, and advise them to report any accident to instructor immediately.

INTRODUCTION:

1. Project overhead transparencies of Cube, Cylinder, Cone, and Sphere.

PROCEDURE:

1. Show and compare actual shapes with transparencies.
2. Draw conclusions:
   a. drawings are 2-dimensional
   b. actual shapes are 3-dimensional forms
   c. drawings are "illusions"
3. Drawings (or illusions) are created through use of perspective.
4. Demonstrate 2-point perspective by pointing out a storage cabinet in shop where student can see the front and one side, but not the top – talk about VP's, eye-level, etc.
5. Have students hold a small wooden cube at arm's length: first, at eye-level, then above and below eye-level.

APPLICATION:

1. Students will make one pencil sketch each of cube and cylinder supplied them. This drawing is to meet Criteria standards.
2. Label (write) appropriate drawing:
   Cube – one of four basic shapes – or forms
   Cylinder – one of four basic shapes – or forms

CRITERIA:

1. Cube drawing must show top and two sides, vertical edges must not "lean" excessively, and must show evidence of perspective.

2. Cylinder drawing must show top as being eliptical (no sharp "corners" on elipse), vertical sides must not "lean" excessively and be reasonably parallel.

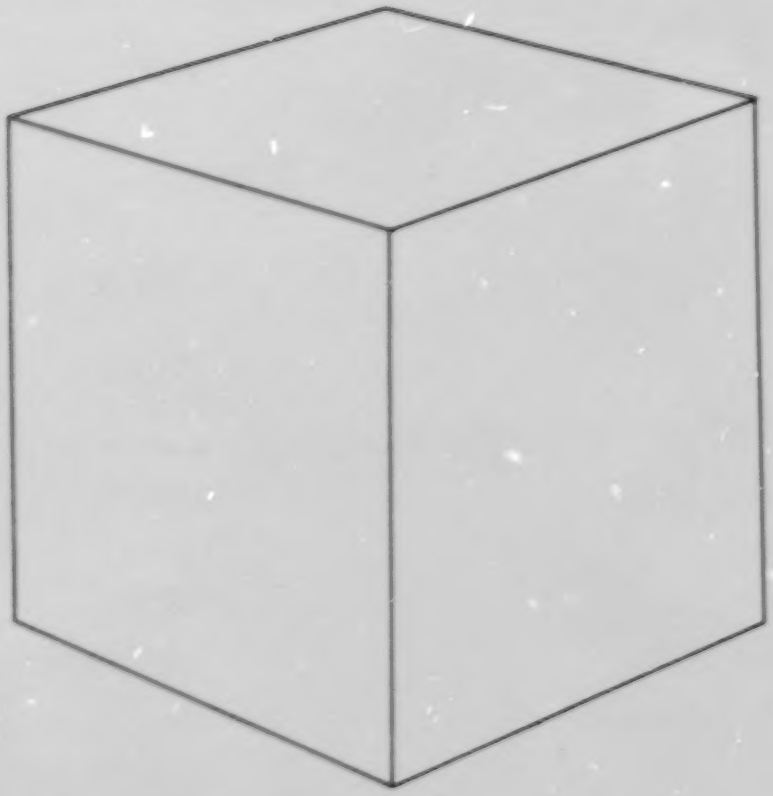
MATERIALS NEEDED:

1. Overhead projector (extension cord, if needed)
2. Set of transparencies "Four Basic Shapes"
3. Set of actual shapes: (for "PROCEDURE 1.")
   - CUBE – wooden, styrofoam, box
   - CYLINDER – can (label removed), 3" dia. pipe
   - CONE – paper, styrofoam
   - SPHERE – kickball, basketball
4. Supply of small wooden cubes (approx. 2" x2" x2")
5. Supply of large wooden cubes or boxes
6. Supply of cans (w/o labels)
- *7. Supply of paper or styrofoam cones
- *8. Supply of baseballs, or basketballs
9. 4B, 6B flat lead sketching pencils
10. White drawing paper or newsprint
- **11. Supply of single-edge razor blades

*Suggested for students who satisfactorily complete assigned drawing much earlier than most of the students.

**REMEMBER to stress Safe practices.

CUBE

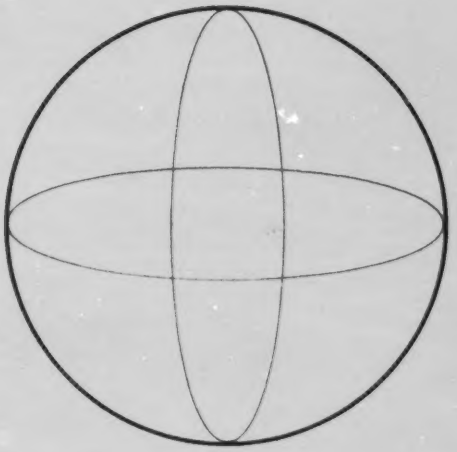


CYLINDER

4

CONE

SPHERE



UNIT I – FOUNDATION OF DRAWING

LESSON 2 – Modified (Changed) Basic Shapes

OBJECTIVES:

Student will be able to:

1. Demonstrate, holding an object at arm's length, what is meant by eye-level, above and below eye-level views.
2. Produce one 2-point perspective sketch each of an open box and a rubber cement dispenser as examples of modified (changed) basic shapes.

INTRODUCTION:

1. Review Lesson 1 – pointing out the drawing of the cube and cylinder drawn, then provide the basis (foundation) for today's lesson.
2. Project overhead transparencies showing modified (changed) cube – it has now become a box; the cylinder is now a rubber cement dispenser.

PROCEDURE:

1. Compare actual shapes with transparencies – remind students that a drawing is an "illusion" and why it is.
2. Eye-level and position of viewer for modified (changed) shapes will be same as for the basic shapes.
3. Changes will be:
   CUBE will now have a top and flaps that are open.
   CYLINDER'S center-line will be the handle of the brush inside jar, the lid (or cap) is a slice of a smaller cylinder, and the shape is transparent.
4. Present a SAFETY REMINDER concerning use and storage of razor blades, and the reporting of accidents to instructor immediately.

APPLICATION:

1. Students will make one pencil sketch each of open box and rubber cement dispenser supplied them. Sketches will be judged by standards listed under Criteria.
2. Label appropriate drawing "Box – A Modified (Changed) Basic Shape" and "Rubber Cement Dispenser – Modified (Changed) Basic Shape".

CRITERIA:

1. Box drawing must show top and flaps open, vertical edges don't "lean" too much and drawing shows evidence of perspective.

2. Rubber cement dispenser drawing must show top as being below eye-level, and elliptical in shape (no "corners" on ellipse). Handle is reasonably centered, vertical above cap, and shows as being inside jar below cap. Level of rubber cement should be indicated and should follow contour of jar.

3. Both drawings should be labeled as per 2. under APPLICATION.

MATERIALS NEEDED:

1. Overhead projector (extension cord, if needed)
2. Transparency "Modified (Changed) Basic Shapes"
3. Actual modified shapes: (for PROCEDURE 1.)
   Box – with top and flaps open
   Rubber Cement Dispenser – with lid on
4. Supply of cardboard boxes
5. Supply of rubber cement dispensers
6. 4B or 6B sketching pencils
7. White drawing paper or newsprint
*8. Supply of single-edge razor blades

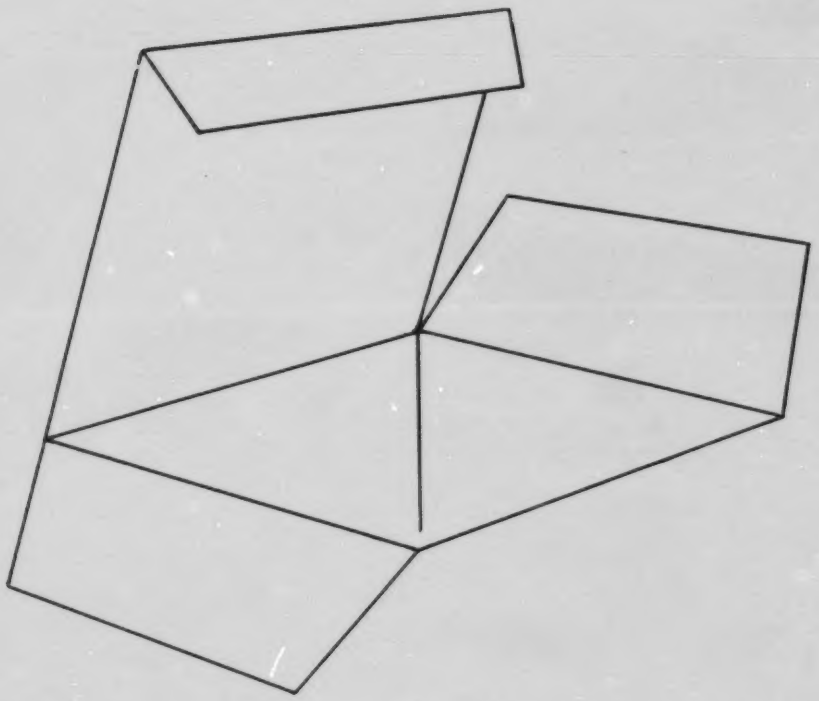
*REMEMBER to stress Safe practices.

NOTE: Having several football helmets and vases or conical shaped rubber cement thinner dispensers on hand can be helpful for students who satisfactorily complete assigned drawing much earlier than most of the students. They will serve as examples of modified spheres, cylinders, and cone/cylinder combinations.

OVERHEAD TRANSPARENCY (Modified – (Changed) – Basic Shapes) Unit I – Lesson 2

Note: This transparency was intended to be used as a flip-over transparency of Cube. If so used it will convert the cube into an open box to illustrate point of lesson.

MODIFIED



OVERHEAD TRANSPARENCY (Modified – (Changed) – Basic Shapes) Unit I – Lesson 2

Note: This transparency was intended to be used as a flip-over transparency of cylinder. If so used it will indicate how basic cylinder was altered.

MODIFIED

10

UNIT I – FOUNDATION OF DRAWING

LESSON 3 – Combined and Modified Basic Shapes

OBJECTIVES:

Students will be able to –

1. Produce one drawing each of front and side view of human head as examples of combined/modified basic shapes (sphere and cylinder).
2. Show evidence of his knowledge of the location features of human head by dividing front and side views properly and locating these features at proper points of division.
3. State the result of unsafe handling of razor blades.

INTRODUCTION:

1. Review Lesson 2–Q – Define "Modify".
2. Using styrofoam wig manikin (or window display head-neck-shoulders manikin) show combined/modified basic shapes. Head = modified sphere; Neck = modified cylinder.

PRESENTATION:

(See illustration of Suggested Teaching Aid on next page.)

1. Using blank sheet on easel flip chart, show how front view of human head can be divided for features of face: vertical center-line, location of eyes, nose, lips, and ear.
2. Turning head to side view simply means carrying divisions of facial features around head to side for location.
3. Summary:
   a. the 4 Basic Shapes are forms
   b. forms have 3 dimensions – they occupy space
   c. ANYTHING drawn is based on these shapes

APPLICATION:

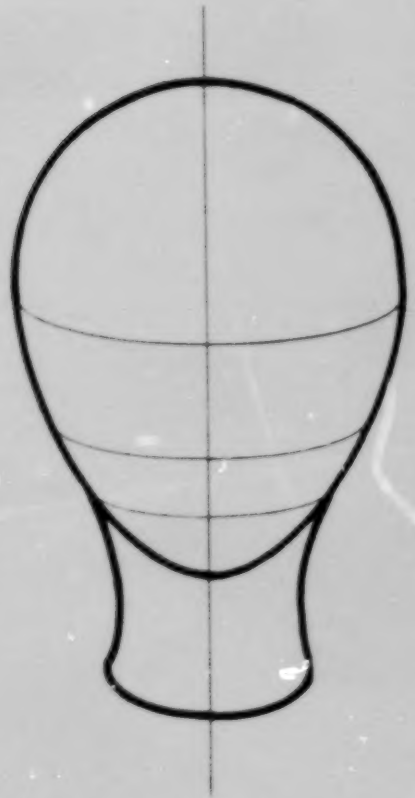
1. Students make one pencil sketch each of the front and side views of human head (man or woman).
2. Label each drawing: "Modified and Combined Basic Shapes – (Human head) Sphere and Cylinder."

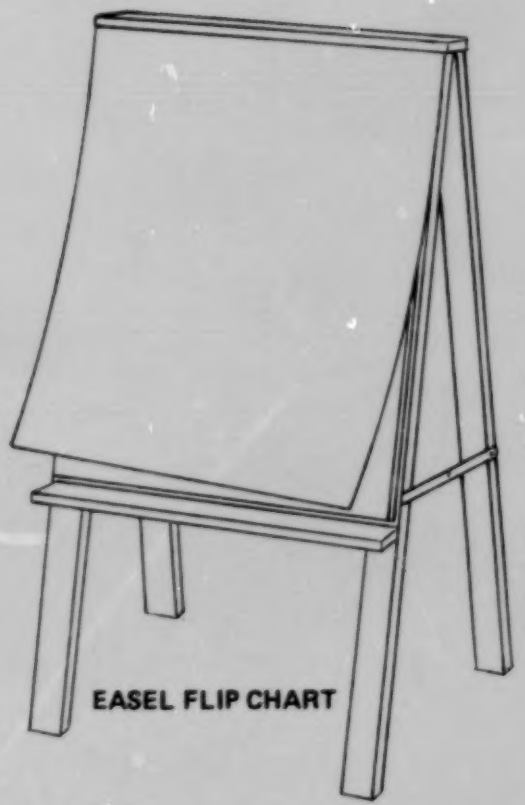
CRITERIA:

1. Construction lines should be light and evident on both front and side views.
2. Locations of facial features should be in reasonably correct locations of both drawings.

MATERIALS NEEDED:

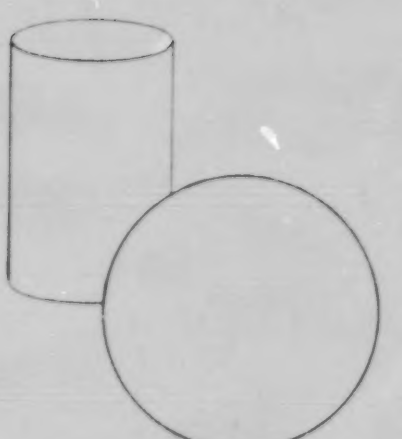
1. Head and neck manikin (Styrofoam wig form or window display manikin) – (See SUGGESTED TEACHING AID on following page.)
2. Flip pad on easel.
3. Ebony pencils (or pastel)
4. Informational Sheet to hand out covering information under PRESENTATION 1.
5. 4B or 6B sketching pencils (or Ebony)
6. White drawing paper, or newsprint





EASEL FLIP CHART

Wig Manikin



HUMAN HEAD: COMBINED/MODIFIED CYLINDER AND SPHERE

UNIT II – RUBBER CEMENT AND RUBBER CEMENT THINNER

LESSON 1 – Making and Using a Pickup

OBJECTIVES:

Student will be able to –

1. State what principal safety precaution should be taken using rubber cement and rubber cement thinner.
2. Demonstrate how to make a pickup.
3. Demonstrate how to use a pickup to clean off excess rubber cement.

INTRODUCTION:

1. Review Safety Precautions to be observed in using razor blade to sharpen pencils.
2. Demonstrate how fast rubber cement thinner catches on fire.
   PRIOR TO DEMONSTRATION –
   (a) MAKE SURE NO STUDENT IS CLOSER THAN 6' (six feet) FROM DEMONSTRATION
   (b) MAKE SURE *PROPER TYPE* OF FIRE EXTINGUISHER IS WITHIN REACH (2 *or* 3' from demonstration table).
   a. Conducting demonstration:
      Place flat metal tray on demonstration table.
      Place small metal cap on tray.
      Put 3 or 4 drops of rubber cement thinner into cap.
      Moving about 4' away from cap containing thinner, strike a match.
      After it has started to burn well, move it across the small metal cap at a height of about one inch – rubber cement thinner *will burst into a small, BUT IMMEDIATE FLAME!* Place larger metal cap over top of burning thinner and extinguish the flame.
3. Stress CAUTION in using rubber cement thinner, or rubber cement, near an open flame!

   Example: Using a match that is lit to loosen the top on a tube of paint while sitting next to an open container of rubber cement thinner or rubber cement.

PROCEDURE:

1. Open a rubber cement dispenser and, using the brush, spread a coating of cement on metal tray.
2. While fanning it with a triangle to hasten drying process, explain that you have just taken first step in making a "pickup".

3. Explain what a "pickup" is used for, as you roll the dried rubber cement into a cigar-like shape.

4. Show how pickup removes excess rubber cement (use an already prepared pasteup). Don't forget to mention that it is wise to have strokes of pickup move AWAY FROM THE CORNERS of the copy so as not to damage them.

5. Always check the job. Did you get ALL of the excess rubber cement off?

6. Restate: There is a definite FIRE HAZARD IN THE CARELESS USE OF RUBBER CEMENT THINNER OR RUBBER CEMENT NEAR AN OPEN FLAME!

APPLICATION:

1. Have students apply rubber cement to their drawing table surfaces.

2. Blow on it to hasten drying process.

3. When it's dry, roll it into a cigar-like shape – not a ball.

4. When finished making pickup, call instructor and have him check it.

5. If pickup is ok, give student a (prepared) pasteup having plenty of excess rubber cement and tell him to remove it and show you the cleaned-up job.

CRITERIA:

1. Pickup will be satisfactory if not formed into a ball.

2. Sample pasteup will be considered cleaned-up if there is no excess rubber cement in evidence and no more than one corner can be damaged in the process.

MATERIALS NEEDED:

1. FIRE EXTINGUISHER OF THE PROPER TYPE FOR THE DEMONSTRATION TO BE CONDUCTED.

2. Metal tray (approximately 12"x17")

*3. Small metal cap (about ½" deep)

4. Larger metal cap (one that will fit over smaller one in such a way as to rest on the same surface as the smaller cap)

5. Eyedropper

6. Rubber cement thinner & rubber cement dispenser

7. Book matches (put into pocket immediately after striking one match for demonstration. Do NOT lay them on demonstration table.)

8. Supply of prepared one-piece pasteups having plenty excess rubber cement to be removed.

*See SUGGESTED TEACHING AID: Materials Needed for Flammability Demonstration – next page.

SUGGESTED TEACHING AID: Materials Needed for FLAMMABILITY DEMONSTRATION

Unit II – Lesson 1

Note: For a complete listing of materials needed for this demonstration see MATERIALS NEEDED section of Lesson Plan. The procedure for the demonstration and the order of use of the materials is also shown in Lesson Plan under section: INTRODUCTION.

Small Metal Cap

Larger Metal Cap

Cutaway drawing shows larger metal cap in position over small metal cap in order to extinguish flame upon completion of demonstration.

Source of Information

NFPA Installation of
No. 10 PORTABLE
FIRE
EXTINGUISHERS
1974

Copyright 1974
National Fire Protection Association
470 Atlantic Avenue, Boston, MA 02210

. . . . . .

(Definitions of types of fires)
1–3.1.2 Class B fires are fires of flammable liquids, gases and greases.

(Selection of Extinguishers)

2–2.1.2 Extinguishers for protection of Class B hazards shall be selected from the following: bromotrifluoromethane (Halon 1301), bromochlorodifluoromethane (Halon 1211), carbon dioxide, dry chemical types, foam, and loaded stream.

UNIT II – RUBBER CEMENT AND RUBBER CEMENT THINNER

LESSON 2 – Making and Using a Transfer Sheet

OBJECTIVES:

Student will be able to make and demonstrate the use of a Transfer Sheet by transferring a simple line drawing from tracing paper to a piece of white drawing paper.

INTRODUCTION:

1. Show a completed Transfer Sheet.
2. Tell how and why any commercial artist uses it.
3. Mention that there is a commercially produced counterpart and that it comes in several colors.

PROCEDURE:

1. Show and name the materials needed to make a transfer sheet.
2. Demonstrate how to make one.
   a. First apply graphite to tracing paper (4B, 6B sketch pencil).
   b. Second, dampen – not soak – first cotton ball with rubber cement thinner and replace cap on container.

      This is a good place to refer to demonstration conducted in Lesson 1, this Unit.
   c. Rub dampened cotton over graphite – show result to students.
   d. Pick up 2nd cotton ball (clean one) and rub over graphite. Show how it removes excess graphite.
   e. Roll up and dispose of newsprint sheet used to protect drawing table surface from graphite smears, along with cotton balls and wash hands.
   f. Using a piece of tracing paper, quickly sketch a flower on it – explaining as you go, that you will now demonstrate how to transfer the drawing onto drawing paper.
   g. Using tracing paper with flower, a transfer sheet, a piece of white drawing paper, and a 3H, 6H drawing pencil trace design – when finished. Show students the result.

APPLICATION:

1. Have students make a transfer sheet, using materials supplied.
2. Then make a simple line drawing on a sheet of tracing paper and transfer it to a piece of white drawing paper.

CRITERIA:

1. Satisfactory performance will be a transfer sheet that shows a complete covering of a medium amount of graphite and edges of sheet are not badly torn.

2. Satisfactory performance in use of transfer sheet will be a simple line drawing that was transferred onto a piece of white drawing paper.

MATERIALS NEEDED:

1. Rubber cement thinner
2. Supply of cotton balls
3. Supply of tracing paper
4. Supply of newsprint (18" x 26")
5. Supply of white drawing paper
6. Supply of 4B, 6B sketching pencils
7. Supply of 3H, 6H, drawing pencils
8. Masking tape

UNIT II – RUBBER CEMENT AND RUBBER CEMENT THINNER

LESSON 3 – Pasteup Using Dry-Mounting Method.

OBJECTIVES:

Student will be able to demonstrate the dry-mounting method of using rubber cement for pasteup by making a one-piece pasteup on the mount sheet supplied him, using rubber cement, slip sheet and cover sheet, and clean up job using a pickup.

INTRODUCTION:

1. Review Lesson 2:
   a. Purpose of transfer sheet
   b. Materials used
2. This is the first of two methods of pasting up using rubber cement – Dry-Mounting Method.
3. Add two new terms: "slip-sheet" and "cover-sheet".
4. Pasteup job will be a sample piece of a transfer sheet mounted onto a sheet of white drawing paper.

PROCEDURE:

1. How to make a pasteup – Dry-Mounting Method (Demonstration)
   a. Position piece to be mounted on white drawing paper and mark corner with dots.
   b. Apply rubber cement to piece to be mounted and move piece to new location.
   c. Apply rubber cement to area of corner dots on drawing paper.
   d. Call attention to "slip-sheet" and position it on drawing paper.
   e. Position edge of piece to be mounted. Check.
   f. Press lightly along edge not protected by slip-sheet.
   g. Remove slip-sheet and place on top of piece to be mounted.
   h. Note: Slip-sheet has now become "cover-sheet".
   i. Stroke from center of piece being mounted toward outside edges to eliminate "bubbles".
   j. Using cover sheet to prevent smearing of job, begin to remove excess rubber cement with a pickup.

APPLICATION:

1. Using Assignment Sheet provided, students are to make a pasteup of a sample piece of a transfer sheet onto a piece of white drawing paper.

CRITERIA:

1. Pasteup will be satisfactory if all excess rubber cement has been removed and job is not smeared in more than one place with graphite that was not covered by cover-sheet.

MATERIALS NEEDED:

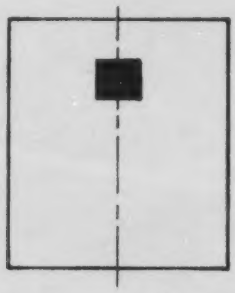
1. Assignment Sheet: Pasteup of Transfer Sheet sample – using dry-mounting method (Rubber Cement)
   (See Assignment Sheet example at end of this lesson.)
2. Supply of 2" x 2" pieces of transfer sheet
3. Supply of tracing paper
4. Supply of white drawing paper
5. Rubber cement dispensers
6. Pickups
7. 2H, 3H drawing pencils

UNIT II – LESSON 3 NAME:_____

ASSIGNMENT SHEET: Pasteup of Transfer Sheet sample – using dry-mounting method (Rubber Cement)

Directions:

1. Using the dry-mounting method (Rubber Cement), make a pasteup of a 2" x 2" transfer sheet sample on a sheet of white drawing paper.
2. The sample is to be positioned in the approximate vertical center of the width of the drawing paper, and about 3" down from the top edge.



3. About 1" down from top edge of drawing paper, print the following copy (words):

   Pasteup of Transfer Sheet sample

4. Immediately below the mounted sample, print the following copy (words):

   A transfer sheet works like carbon paper. It is used in commercial art for transferring drawings from tracing paper to art paper.

5. Underneath paragraph requested above, print the following copy (words):

   Materials needed to make a transfer sheet:
   1. Tracing paper
   2. 4B or 6B sketching pencil
   3. Cotton
   4. Rubber cement thinner
   5. Sheet of newsprint

   NEVER USE RUBBER CEMENT THINNER NEXT TO AN OPEN FLAME!

Your pasteup will be satisfactory if:

a. all excess rubber cement has been removed

b. job is not smeared in more than one place because you did not use cover sheet properly.

c. drawing paper contains copy requested in 3., 4., and 5. above.

UNIT II – RUBBER CEMENT AND RUBBER CEMENT THINNER

LESSON 4 – Pasteup Using Wet-Mounting Method

OBJECTIVES:

Student will be able to make a simple pasteup on mount sheet supplied him, using the wet-mounting method of using rubber cement, and clean up the job using a pickup.

INTRODUCTION:

1. Review Lesson 3:
   a. Terms "slip-sheet" & "cover-sheet".
2. This is the second method of pasting up using rubber cement – Wet-Mounting Method.
3. There are two differences from dry-mounting method:
   a. No slip sheet needed – need "cover sheet".
   b. (Important to remember) Must move QUICKLY
4. Our pasteup will consist of a black and white halftone mounted onto white drawing paper.

PROCEDURE:

1. How to make a pasteup – Wet-Mounting Method (Demonstration)
   a. Position the piece to be mounted on white drawing paper and make marks at corners.
   b. Move the piece to be mounted to clean sheet of newsprint and apply generous amount of rubber cement to it.
   c. QUICKLY pick up piece to be mounted and position it on white drawing paper, at point where corner marks are.
   d. Place cover-sheet on top of piece to be mounted and, using edge of a triangle, press from center towards outside edges.
      This will eliminate "bubbles," secure piece firmly, and get unneeded rubber cement out from under mounted piece.
   e. Remove cover-sheet and *replace with a new one* – old one would "stick".
   f. Place new cover-sheet over mounted piece, to protect it from damage or fingerprints as you remove excess rubber cement with a pickup.

APPLICATION:

1. Using Assignment Sheet provided, students will make a pasteup of a black and white halftone clipped from magazine made available by instructor.

CRITERIA:

1. Pasteup will be satisfactory if all excess rubber cement has been removed and job is not smeared in more than one place due to dragging pickup across unprotected copy. Also, half tone pasted up must not have more than one damaged corner due to improper use of pickup in removing excess rubber cement.

MATERIALS NEEDED:

1. Assignment Sheet: Pasteup of Black and White Halftone – using wet-mounting method (Rubber Cement)
   (See Assignment Sheet example at end of this lesson.)
2. Supply of magazines (for B&W clips)
3. Supply of tracing paper
4. Supply of white drawing paper
5. Rubber cement dispensers
6. Pickups
7. 2H, 3H drawing pencils.

UNIT II – LESSON 4 NAME: _____

ASSIGNMENT SHEET: Pasteup of Black and White Halftone – using wet mounting method (Rubber Cement)

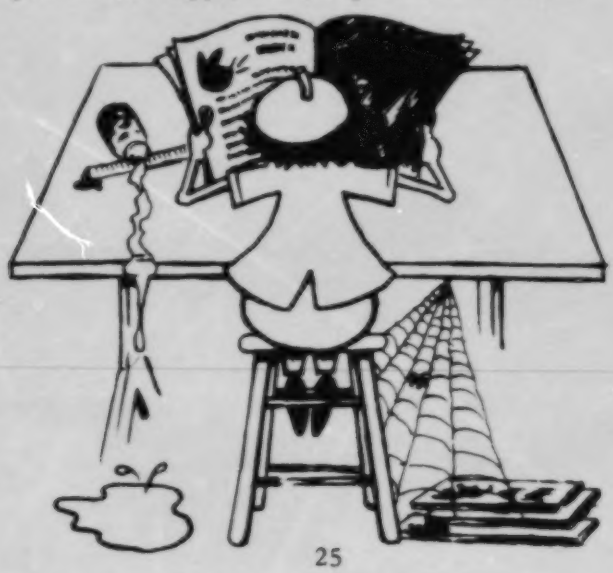
Directions:

1. Look through a magazine for a black and white halftone (picture) which is about 4" x 5".
2. Using scissors, carefully cut it out.
3. Position the halftone (picture) in about the center of the sheet of drawing paper and mark the corners with "dots".

4. Place the halftone (picture) on a sheet of newsprint and apply rubber cement.
5. Re-position on drawing paper in registration with dots (on top of dots) and complete mounting process (method).
6. Underneath the halftone (picture) print the following copy (words):
   Black and White halftone reproduction (picture) mounted using wet-mounting method (Rubber Cement)

Your pasteup will be satisfactory if:

a. all excess rubber cement has been removed.
b. halftone (picture) has not been damaged due to not using a cover sheet.
c. drawing paper contains copy (words) requested in 6. above.



UNIT III – INTRODUCTION TO TOOLS & EQUIPMENT OF PRODUCTION ARTIST

LESSON 1 – T–Square, Triangles, Drawing Pencils, & 12″ Scale

OBJECTIVES:

Student will be able to:

1. Identify following tools: T-square, triangles, and 12″ triangular scale.
2. Use them to lay out areas of given dimensions.
3. Read 12″ scale to within ± 1/16″ of given dimensions.

INTRODUCTION:

1. Briefly describe work done by production artist.
2. Explain the reason work must be accurate in every way.

PROCEDURE & APPLICATION:

1. We will examine each tool and use it, together.
   a. Masking tape – Tear the length you have into four pieces about 1″ in length and place them at top of drawing table.
   b. T-Square – (Identify: head and blade) Place it on left side of drawing table – with head firmly against edge of table.

      Make sure blade is far enough up on table to allow head to be firmly supported by edge of table.
   c. Position piece of tracing paper – bottom edge against upper edge of T-square blade – check to see if it is touching at all points along bottom edge. Hold in position with left hand.
   d. Tape paper to board. Now, with right hand pick up a piece of masking tape and tape down upper lefthand corner, then upper righthand corner. Move T-square down a bit and tape down two remaining corners.
   e. Drawing Pencil – sharp point is necessary for accurate measurement and fine, clean lines.

      Sharpen drawing pencil for fine, clean line work – (Distribute Instructional Sheet with this title)

      (1) Use single-edge razor blade (or KS Draughtsman pencil sharpener if available) to remove about ½″ of wood.

      Safety Caution: Remember, razor blades cut fingers too!

      (2) Hold sanding pad with left hand, pencil with right hand.

      Now, move pencil back and forth – and as you move it also rotate it to prevent "flatting" lead.

      When finished, the point should be needle-sharp.

f. 12" Triangular Scale – Pick it up and look on left end for the number "16". This scale is divided into 16/16ths and is the scale we will be using.

   Place "O" of scale on lefthand edge of paper – measure in from edge of paper 2" and make a mark. Now, without moving scale, look over to 12" mark on scale and make another mark on paper.

g. Triangle (45° and 30–60°) – Place base firmly against blade of T-Square with perpendicular edge of triangle to your left.

   Move triangle along blade to first mark made on paper. Starting at the bottom of paper, draw line to top. Move triangle over to second mark on paper and repeat process of drawing a vertical line.

h. Pick up 12" scale. Place "O" on top edge of paper and measure down 2" – make a mark. Now, without moving scale, look down to 9½" mark on scale and make another mark on paper.

i. What will you use for making horizontal lines?

   Place T-square with upper edge of blade on top mark on paper. Starting from lefthand edge of paper, draw line to righthand edge. Move down to second mark on paper and repeat process of drawing a horizontal line.

j. Removing Masking Tape from paper. Always remove tape from paper in a direction that is "away from the paper". This "away-from-the-paper" movement will help prevent tearing paper.

CRITERIA:

1. Performance, in use of tools, will be satisfactory if lines drawn indicate a sharp pencil point was used, and dimensions given are accurate ± 1/16".

MATERIALS NEEDED:

In preparing for this lesson it is most desirable to have following tools and materials at each drawing table prior to start of class.

* 1. Instructional Sheet: "Sharpening a Drawing Pencil for Fine-line Work"

* 2. Instructional Sheet: "Taping Down Paper and Drawing Lines Using T-Square & Triangle"

3. Sheet of 11" x 14" tracing paper
4. (Approx.) 4" strip of Masking tape
5. T-Square & triangle
6. 3H, 6H Drawing pencil

* See examples of both of these Instructional Sheets on pages 29 and 30.

7. Razor Blade (Single-edge)
8. Sanding Pad
9. Pink Pearl eraser
10. Small piece of Cloth (or paper towel) to wipe off graphite from point after sharpening
11. 12" triangular scale

UNIT III – LESSON 1 NAME: _____

INSTRUCTIONAL SHEET: Sharpening a Drawing Pencil for Fine Line Work

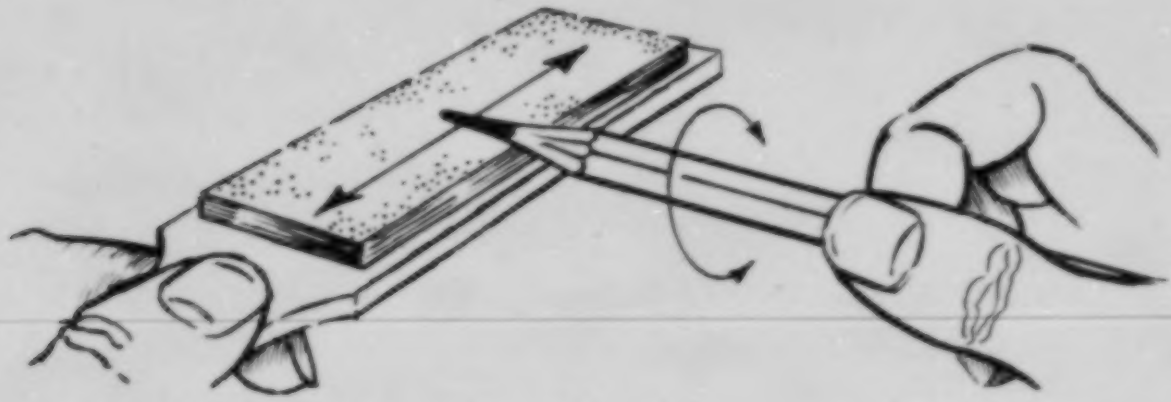
STEPS:

1. Use a single-edge razor blade (or KS Draughtsman pencil sharpener) to remove about ½" of wood.

   Safety Caution: Remember, razor blades cut fingers too!

2. Hold sanding pad with left hand, pencil with right hand.

3. Now, move pencil back and forth – and as you move it, also rotate it. This prevents "flatting" the lead.

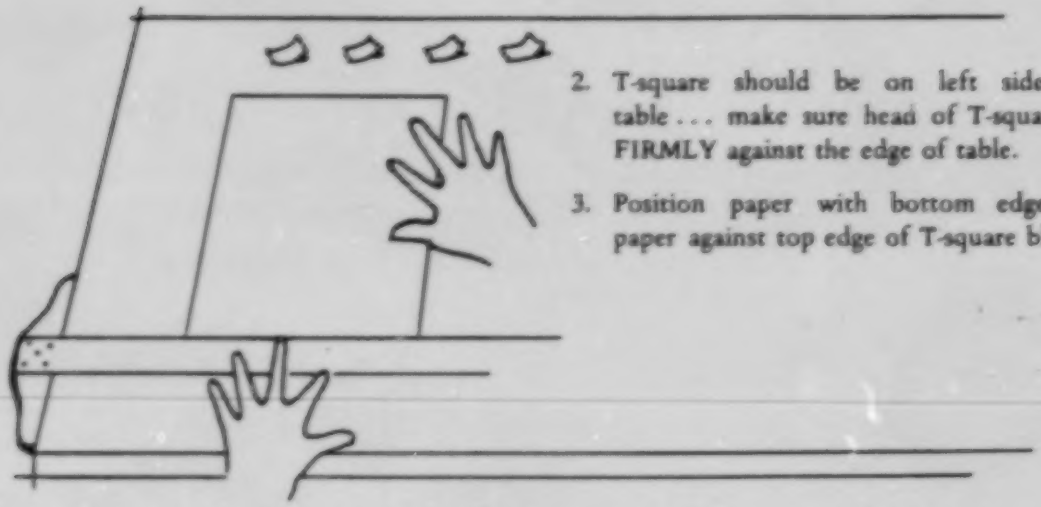


4. When you are finished, the point should be needle sharp.

UNIT III – LESSON 1 NAME: _____

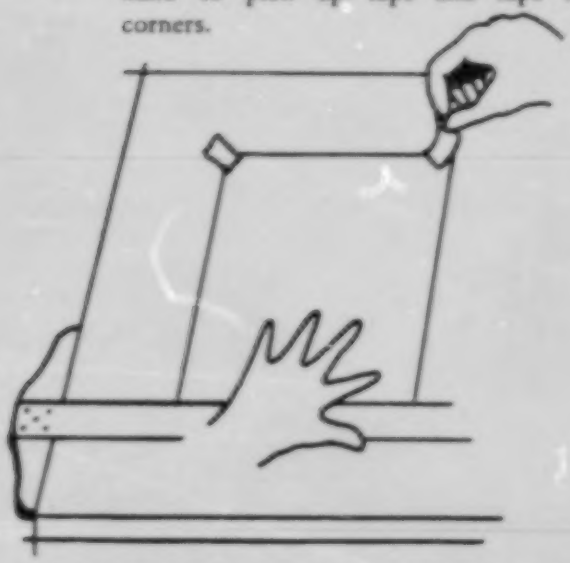
INSTRUCTIONAL SHEET: Taping Paper to Drawing Table

1. Tear length of tape into 4 pieces and place them along top edge of drawing table.

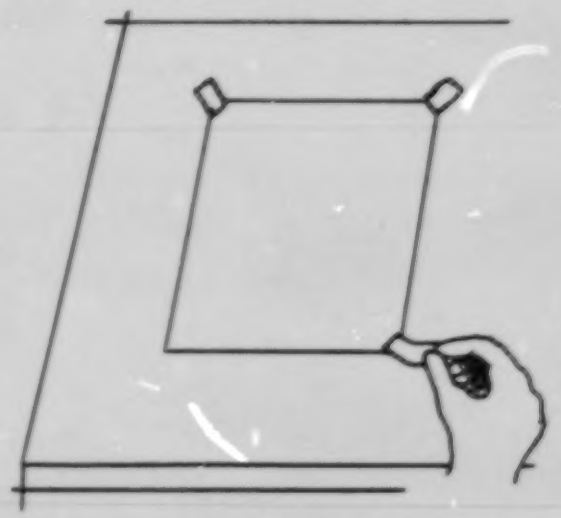


2. T-square should be on left side of table . . . make sure head of T-square is FIRMLY against the edge of table.
3. Position paper with bottom edge of paper against top edge of T-square blade.

4. Holding paper with left hand, use right hand to pick up tape and tape top corners.



5. Move T-square down about 4" and tape bottom corners.

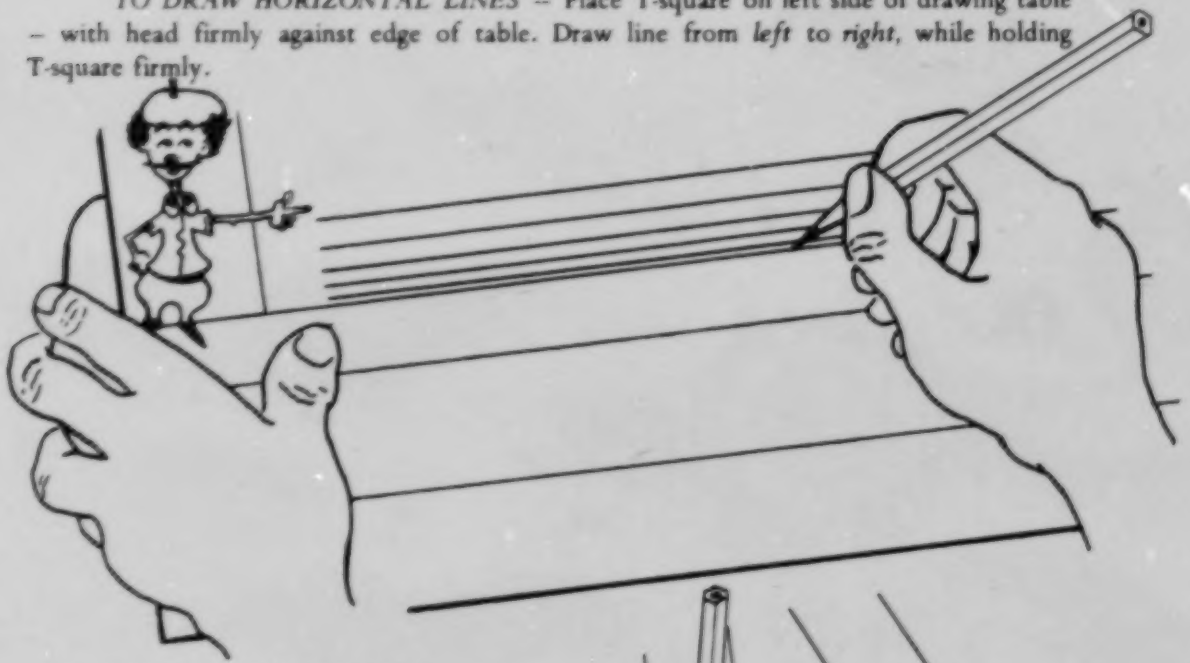


Note: If table top is raised to such a degree that T-square is difficult to hold, or that it might fall, during Step 4, hold paper with right hand, pick up T-square with left hand, put head of T-square against top edge of table until paper has been taped in position.

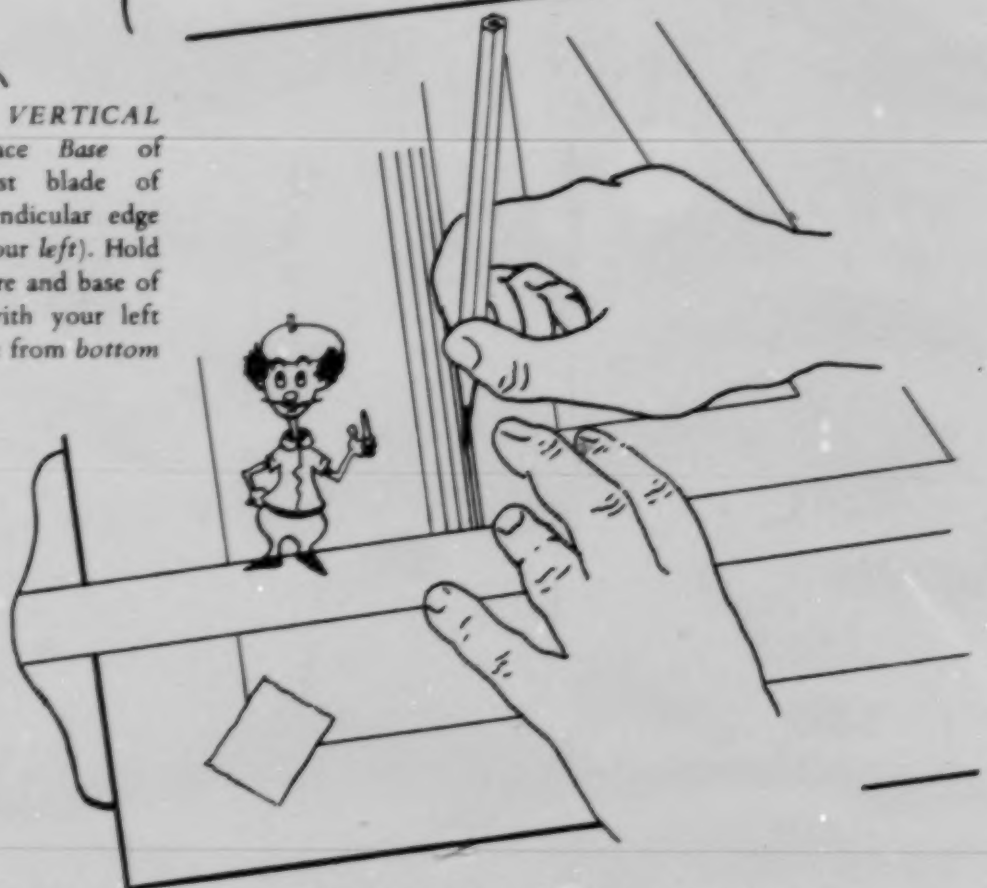
UNIT III – LESSON 1 NAME: _____

INSTRUCTIONAL SHEET: Drawing Lines Using T-Square & Triangle

TO DRAW HORIZONTAL LINES – Place T-square on left side of drawing table – with head firmly against edge of table. Draw line from *left* to *right*, while holding T-square firmly.



TO DRAW VERTICAL LINES – Place *Base* of triangle against blade of T-square (perpendicular edge of triangle to your *left*). Hold blade of T-square and base of triangle firm with your left hand. Draw line from *bottom* to *top*.



NOTE: IF YOU ARE LEFTHANDED, PLEASE TELL INSTRUCTOR SO HE CAN HELP YOU MAKE THE NECESSARY ADJUSTMENTS IN USING THE T-SQUARE AND TRIANGLE.

UNIT III – INTRODUCTION TO TOOLS & EQUIPMENT OF PRODUCTION ARTIST

LESSON 2 – The Goodkin Viewer

OBJECTIVES:

Student will be able to:

1. Demonstrate how to use the Goodkin Viewer by producing an enlarged, or reduced, tracing of a line drawing supplied him.
2. State what safety precaution should be taken when working with the Goodkin Viewer in order to avoid burns.

INTRODUCTION:

1. Group students around Viewer and conduct a student- involved demonstration.
2. Turn on light switch – Point out location of switch and have a student turn it on – then off.

   Point out how HOT bulbs get – come into contact and your hand, arm, whatever gets burned!
3. Copyboard – Point out location and have a student place a piece of copy on board UPSIDE DOWN. Tell why upside down.
4. Have student, who originally turned lights on, turn them on again.
5. Sit in operating position, hands on control knobs, and explain focusing image.
6. Have a student take your place, in position and ready to focus.
7. In order to focus image, one must place piece of tracing paper on glass. Have seated student tape piece of tracing paper on glass, then put hands back onto control knobs.
8. Move one knob at a time (each, slightly) – Do you see image change?
9. Rotate each student through procedure mentioned in 8 above.

APPLICATION:

1. Each student is given a line drawing (clip from newspaper) and a sheet of 8" x 10" tracing paper on which are two pencil marks. These marks represent the extremes of the enlargement, or reduction, he is to make of the clip given him. Student gets 3H drawing pencil and piece of masking tape, goes to viewer, makes tracing to desired size, and notifies next student viewer is available for use. Instructor available for aid.

CRITERIA:

1. Traced enlargement, or reduction, will be satisfactory if extremes of traced drawing fall on marks indicating desired size and tracing was done carefully.

MATERIALS NEEDED:

1. Goodkin Viewer (moved to good location for demonstration and extension cord, if necessary)
2. Supply of line drawings (clips from newspaper)
3. Supply of 8" x 10" tracing paper
4. Supply of 3H drawing pencils
5. Masking tape
6. Pink Pearl erasers
7. Supply of single-edge razor blades and/or KS Draughtsman pencil sharpener

UNIT III – INTRODUCTION TO TOOLS & EQUIPMENT OF PRODUCTION ARTIST

LESSON 3 – Differences in Drawing Pencils, Erasers, and Papers

OBJECTIVES:

Student will be able to:

1. Identify the marking on a drawing pencil that indicates the "hardness" or "softness" of the lead.
2. Show, by demonstration, that the wrong choice of an eraser can result in damage to the surface of paper.

INTRODUCTION:

1. (Show each in turn – and Q. "What are these?")
   a. 6H and HB drawing pencils
   b. Sand eraser and Pink Pearl eraser
   c. 2-ply Plate Finish Bristol Board, White Drawing Paper, and Newsprint

PROCEDURE:

1. Pencils – *but* each is different.

   Project O.H. Transparency: Degree of Hardness in a Drawing Pencil.

   Explain: Harder the lead the lighter the line.
   Softer the lead the darker the line.

2. Paper – *but* each is different.

   Explain: Many types, each for a different purpose

   Examples: (Show) Plate Finish Bristol Board is used for pen/ink drawings.

   (Show) White Drawing paper is used for pencil sketches and is a general utility paper.

   (Show) Newsprint is used for a clean base when pasting up, or as a cover sheet in dry mount press, but not for artwork.

3. Erasers – *but* each is different.

   Explain: Many types, each for a different use.

   Examples: (Show) Sand Eraser is "hard" and is used to remove unwanted inked lines.

   (Show) Pink Pearl is "soft" and is used to remove unwanted pencil lines.

4. Demonstrate some differences.
   a. 6H and HB lines on Plate Finish Bristol and Newsprint.

b. Show students the differences:
   (1) light and dark lines,
   (2) smooth and "bumpy" lines

c. Erase part of a light line and part of a dark line, using Sand Eraser first, and Pink Pearl second on each kind of paper (Plate Finish Bristol and Newsprint).

d. Show students how Sand eraser "tears" or damages surface of Newsprint.

5. Conclusion: A commercial artist working in any phase of the field must learn to "respect his tools and materials". He must learn what kind of pencil, paper, etc. is best for job he is to do.

APPLICATION:

1. Read directions contained on Assignment Sheet: "Differences in Pencils, Erasers, and Papers" received from instructor.

2. Using samples of Plate Finish Bristol, White Drawing Paper, and Newsprint, 6H and HB drawing pencils, Sand eraser and Pink Pearl Eraser received from instructor, students to complete work requested on assignment sheet mentioned above.

MATERIALS NEEDED:

1. Overhead Projector (with extension cord, if necessary)
* 2. Overhead Transparency: "Degree of Hardness in Drawing Pencil"
3. Assignment Sheet: "Differences in Pencils, Erasers, and Papers"
4. 1 sheet each (for Introduction):
   2-Ply Plate Finish Bristol Board
   White Drawing Paper
   Newsprint
5. Supply of 6H and HB Pencils
6. Supply of above mentioned papers cut to: 6"x10" pieces
7. Supply of Sand and Pink Pearl Erasers

* See next page

"Softness" and "Hardness"

Standard Code

3H

Softer lead = darker line

Harder lead = lighter line

GRADE CHART

6B	HB	5H	
5B	F	6H	
4B	H	7H	
3B	2H	8H	
2B	3H	9H	
B	4H		

UNIT III – INTRODUCTION TO TOOLS AND EQUIPMENT OF PRODUCTION ARTIST

LESSON 4 – Differences in Paints

OBJECTIVES:

Student will be able to:

1. Demonstrate the meaning of "transparent" and "opaque", as it applies to paints, by producing one example of each correctly labeled.
2. Demonstrate he knows the difference between watercolor paper and white drawing paper by having used watercolor paints on the proper paper.

INTRODUCTION:

1. (Show each in turn – and Q. "What are these?")
   a. Box of Watercolors (in pans)
   b. Tube of Designers Colors

PROCEDURE:

1. Paints – *but* each is different.
   a. One is transparent, the other opaque.
   b. Each is (generally) used on different kinds of paper.
   c. Each is applied differently.
   d. Each creates a different effect.
2. Group students around drawing table and demonstrate some of differences:
   a. Transparency and Opaqueness (on proper paper):
      Watercolor paints on *watercolor paper*
      Designers Colors *on white drawing paper*
   b. Differences in application:
      Graded wash with watercolors
      Change of values with Designers Colors

   Safety Note: If you should drop a glass water jar:
   1. Report any injury.
   2. Sweep up pieces using handbrush/pan.
   3. Wipe up water from table and/or floor.

APPLICATION:

1. Make a drawing of a conical rubber cement dispenser on a sheet of 8"x10" tracing paper.
2. Transfer this drawing to a piece of drawing paper, using Transfer Sheet; then, transfer the same drawing to a piece of watercolor paper.

3. Render (paint) each transferred drawing; one with watercolor paints and the other with Designers Colors.

CRITERIA:

1. Performance will be acceptable if water color paints were used on watercolor paper and an attempt was made to do a graded wash.
2. Performance will be acceptable if use of Designers colors on drawing paper shows an attempt at a change of values.

MATERIALS NEEDED:

1. Sets of watercolors
2. Tubes of Designers Colors
3. Supply of Brushes
4. Supply of Water jars
5. Supply of Watercolor Paper
6. Supply of White Drawing Paper
7. Supply of Cloths (or paper towels)
8. Supply of Scratch paper
9. 3H Drawing pencils
10. Pink Pearl Erasers
11. Transfer Sheets

UNIT IV – INTRODUCTION TO LETTERING

LESSON 1 – Speedball Lettering Pens

OBJECTIVES:

Student will be able to:

1. Demonstrate his knowledge of the fact that Speedball Lettering Pens come in different styles by describing the shapes of at least two of these styles.
2. Demonstrate his knowledge of the difference between upper and lower case letters by being able to identify each when presented with an example containing both.
3. Load, test, and hold pen properly (in holder) for lettering.

INTRODUCTION:

1. Project Overhead Transparency: "Different Styles of Speedball Lettering Pens".
2. Point out:
   a. Different Styles of Pens – nibs are shaped differently.
   b. Different Sizes produce line-weights that are different.

PROCEDURE:

1. Choice of style of pen and size is dependent upon desired style of lettering and the height of the letters.
2. We will be using Style "B" – Size: 3 for the style of lettering we want, which will be a basic alphabet, and the height of the letters will be 1".
3. (Distribute handout: "Basic Alphabet".)
4. Identify capital (Upper Case) letters – they are called both. Identify small (Lower Case) letters.

   Identify guide lines – needed for Upper or Lower Case letters. They should be drawn LIGHTLY.
5. Tell how to load pen with ink and how to test it on scratchpaper.
6. Show how to hold pen – nibs must be flat on paper (total contact).
7. Show movement of hand in forming letters.
8. Explain common errors in forming letters and in spacing.
9. Distribute handout: "Guidelines". Use the guideline practice sheets for today's assignment.

APPLICATION:

1. Students to use "Basic Alphabet" handout as a guide for forming letters properly, and "Guidelines" handout for practice lettering.
2. Practice a full sheet of lettering in both upper and lower case. When finished, have instructor check lettering with you.
3. Letter second sheet, using copy*supplied by instructor.

*Copy supplied by instructor may be student's name and address or additional work in areas of lettering that need work: letters that are poorly formed, letters that "lean", guidelines that are misused, etc.

CRITERIA:

1. Performance will be acceptable if second sheet of lettering (see APPLICATION: 3.) shows evidence of improvement in areas pointed out by instructor when he and student checked first sheet of lettering.

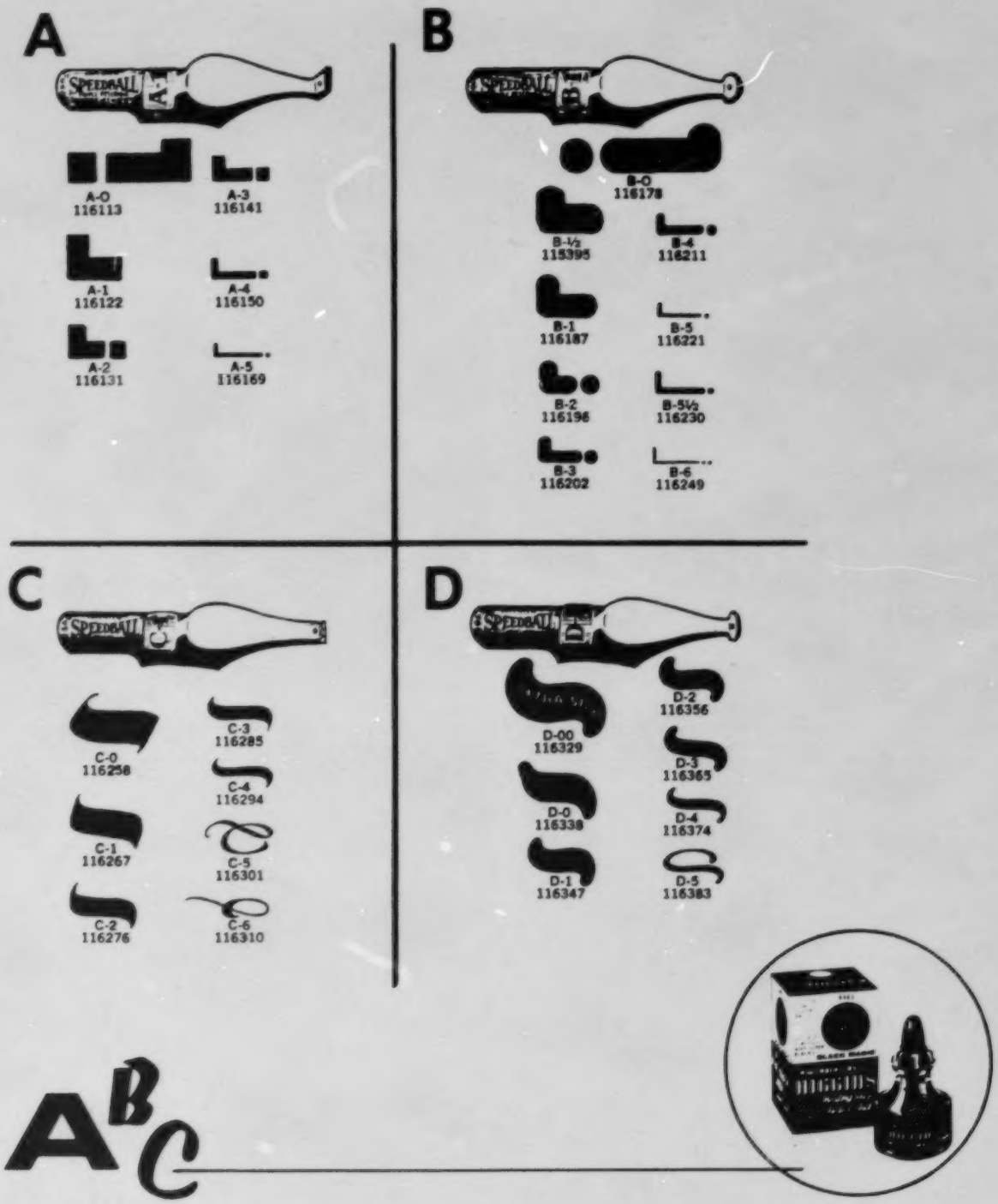
MATERIALS NEEDED:

1. Overhead projector (with extension cord, if necessary)
*2. Overhead Transparency: "Different Styles of Speedball Lettering Pens"
3. Instructional Sheet: "Basic Alphabet"
4. Practice sheet: "Guidelines"
5. Supply of Speedball Pens, Style: B–3
6. Supply of penholders
7. Supply of cloths (penwipes)
8. Supply of Black India ink
9. Scratchpaper
10. Speedball Lettering Book (for reference)

* See next page

OVERHEAD TRANSPARENCY: DIFFERENT STYLES OF SPEEDBALL LETTERING
PENS – UNIT IV LESSON 1

Different Styles of SPEEDBALL LETTERING PENS



SUGGESTED TEACHING AID: "Guidelines" handout for use with "Basic Alphabet" handout UNIT IV – LESSON 1

GUIDELINES SHEET – (Lettering Practice)

Note: On left side of sheet: "First Line, Second Line, etc." means sheet was designed to hold five lines of lettering

First Line

Second Line

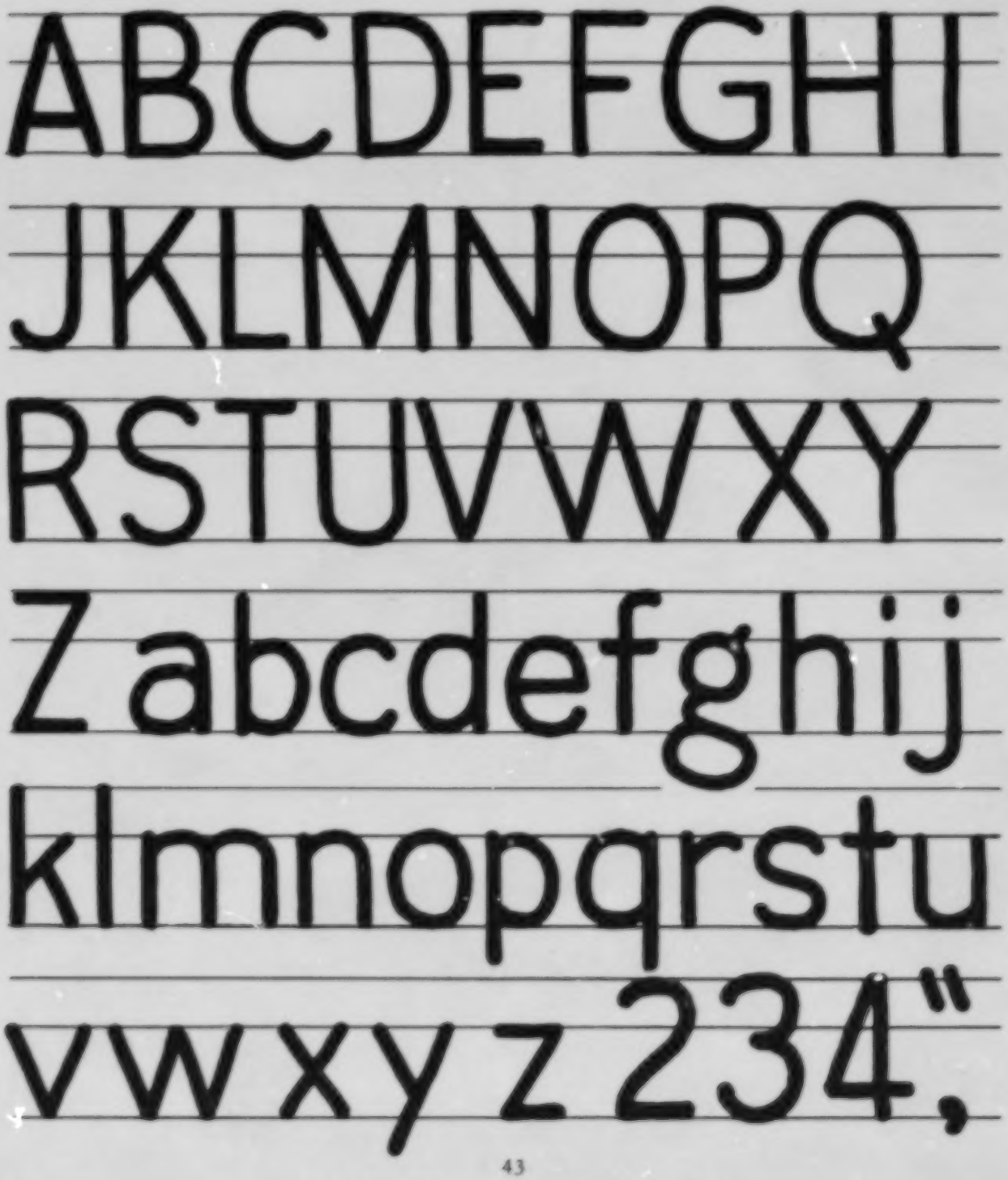
Third Line

Fourth Line

Fifth Line

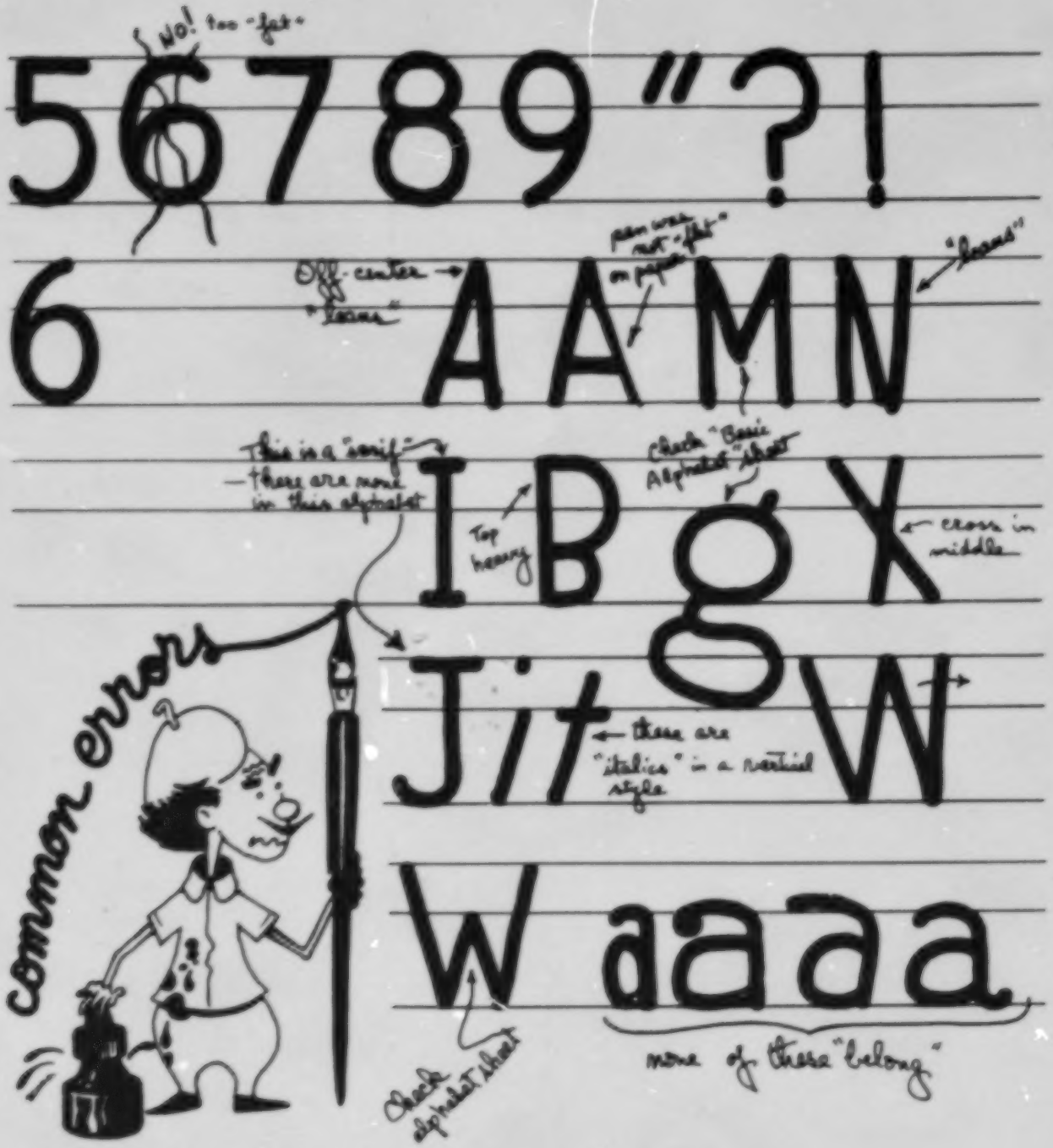
UNIT IV – LESSON 1 NAME _____

INSTRUCTIONAL SHEET: Basic Alphabet



UNIT IV – LESSON 1 NAME: _____

INSTRUCTIONAL SHEET: Basic Alphabet (continued)


No! too "fat"
Off-center → "loose"
pen was not "flat" on paper
"loose"
This is a "serif" – there are none in this alphabet
Check "Basic Alphabet" sheet
Top heavy
← cross in middle
common errors
← these are "italics" in a vertical style
Check alphabet sheet
none of these "belong"

UNIT IV – INTRODUCTION TO LETTERING

LESSON 2 – Legibility

OBJECTIVES:

Student will be able to:

1. State what "legibility" means.
2. Demonstrate discrimination between good and bad examples of legibility by marking the example that best defines the term.

INTRODUCTION:

1. Review Lesson 1:
   a. Styles and sizes of pens (Speedball Lettering)
   b. Difference between "upper and lower case" letters
   c. Guidelines
   d. Proper way to hold pen when lettering (Stress keeping nibs flat on surface of paper.)
2. Show sign: "LEgibILITY" simply MEANS "eaSILY Rea d"
3. Have a student read sign out loud.

PROCEDURE:

1. Q. Was it easily read?
2. Point out why not:
   a. Upper and lower case letters in unexpected places
   b. Poor spacing
   c. Did not observe (use) guidelines
3. Important to have sign legible (easy to read) – sign intended to carry a message – QUICKLY

   How long are people going to wait to work out a "puzzle?"

   How much time does it take to pass a sign while riding in a car?
4. Three good ways to make signs legible (easy to read)
   a. Use upper and lower case letters in the way they are normally used.
   b. Use good spacing between letters, words, and lines of lettering.
   c. Use simple (clear) arrangements of lettering.

APPLICATION:

1. Read Assignment Sheet: "Examples of Difficult and Easy-to-Read Signs."
2. Complete assignment in accordance to the directions contained therein.

CRITERIA:

1. Performance will be acceptable if student has duplicated requested examples shown on Assignment Sheet with reasonable faithfulness and has followed all other directions.

MATERIALS NEEDED:

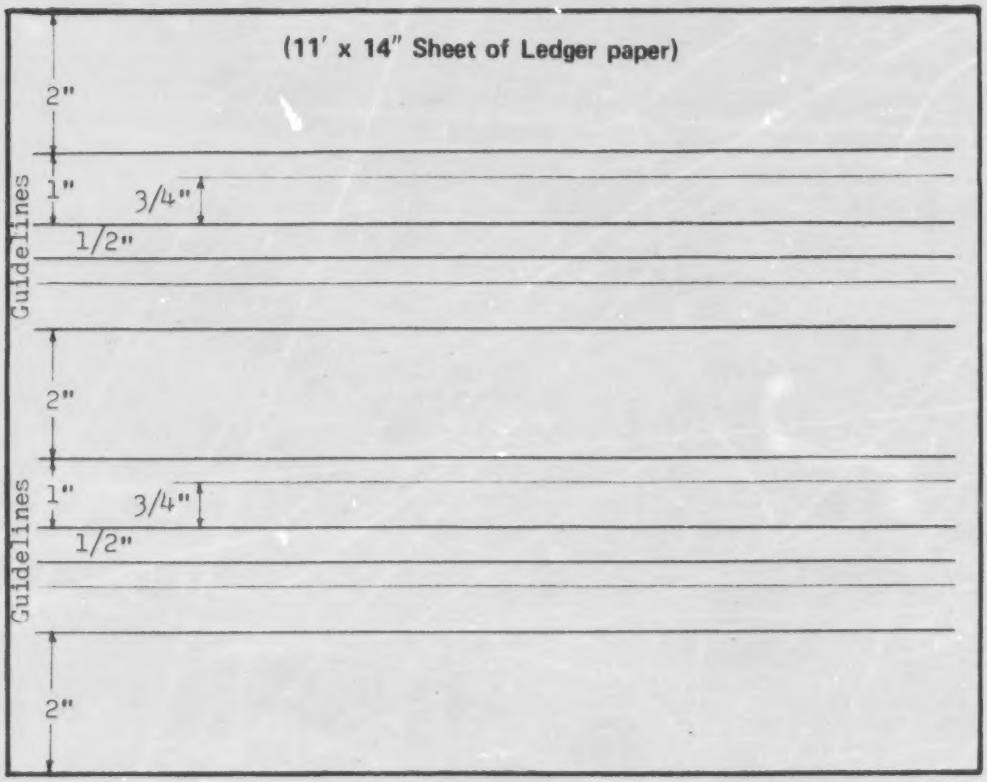
1. Speedball lettered sign: "Legibility" simply means "easy to read" (See INSTRUCTION: 2.)
2. Assignment Sheet: , "Examples of Difficult and Easy to Read Signs"
3. Supply of Ledger paper (11"x14")
4. Supply of Penholders
5. Supply of Speedball Pens, Style: B–4
6. Supply of Cloths (penwipes)
7. Supply of Black India ink
8. Instructional Sheet: "Basic Alphabet" (Used in Lesson 1 of this Unit)
9. T–square and triangles
10. 3H or 6H drawing pencils
11. Sanding pads
12. Cloths (to wipe graphite off sharpened pencils)
13. Masking tape

UNIT IV – LESSON 2 NAME_____

ASSIGNMENT SHEET: Examples of Difficult and Easy-to-read Signs

Directions:

1. Draw guidelines on an 11" x14" sheet of Ledger paper, using a 3H or 6H drawing pencil, T-square, trian, ie, and you will also need a 12" scale and masking tape. Diagram below will give you the dimensions needed:



2. Letter the following: "Legibility" simply means "easily read" *twice*.

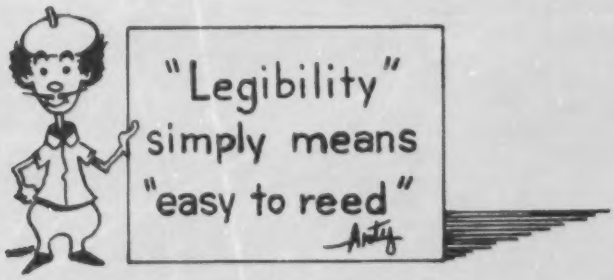
3. *First Way:* Letter the first, third, and fifth words all in caps (upper case letters) and letter the second and fourth words in small letters (lower case).

4. *Second Way:* Letter the first word in caps and all remaining words in lower case.

5. Use a B–4 pen and Instructional Sheet: Basic Alphabet for lettering style.

Your lettering job will be satisfactory if:

a. There is reasonably good spacing.
b. First set of two guidelines was used for 3. above.
c. Second set of two guidelines was used for 4. above.
d. You have indicated, in pencil, which way is easier to read.



UNIT IV – INTRODUCTION TO LETTERING

LESSON 3 – Styles of Lettering

OBJECTIVES:

Student will be able to:

1. Name at least two of the three Speedball Basic Groups of lettering styles.
2. Identify examples of the two lettering styles named.

INTRODUCTION:

1. Review Lesson 2 –
   a. meaning of "legibility"
   b. ways to make signs legible
2. Project Overhead Transparency: Speedball's Three Basic Groups of Lettering Styles (Transparency at end of this lesson).

   Point out basic differences and state that some styles require not only changing pen, but also position of pen and hand.

PROCEDURE:

1. Why the differences in styles?
   a. Some emphasize better than others – where emphasis is needed.
   b. Some are more appropriate than others – suit subject better.
   c. Style and SIZE are used together to direct eye to first item of importance, second item, third, and so on.
   d. Style is used to attract attention.
2. Too many styles in one sign is bad.
   a. All styles do not look well together.
   b. Causes confusion.
   c. Begins to look like a "circus".
3. Project Overhead Transparency: Too Many Styles (Transparency at end of this lesson).

   Point out a. and b. of 2. above.
4. There are examples of all kinds of styles of lettering and type faces in printed matter we see every day. "Type faces" or "Type Styles" are simply differences in letter styles as they apply to type; which is simply lettering that is set – not done with a pen or brush by hand.

   Newspapers, magazines, and pamphlets are full of such examples.

APPLICATION:

1. Each student is to make at least two clips from a magazine which are examples of each of the three basic groups (styles of lettering) shown on transparency: Speedball's Three Basic Groups. Upon completion, check examples with instructor.

2. Each student, having clipped correct examples of three groups, is to make a pasteup of these examples on a sheet of white drawing paper. Top of sheet is to be titled: Three Basic Groups of Lettering, and each example is to be correctly labeled as to which group it belongs. Write name on sheet and turn it in.

CRITERIA:

Performance will be satisfactory if student has titled sheet, as requested, and properly identified each example pasted up.

MATERIALS NEEDED:

1. Overhead Transparency: Speedball's Three Basic Groups
2. Overhead Transparency: Too Many Styles
3. Overhead Projector (Extension cord, if needed)
4. Supply of scissors
5. Supply of magazines
6. Rubber cement and pickups
7. Speedball pens (Style "B") and holders
8. Black India ink
9. Supply of scratchpaper
10. White drawing paper (or Ledger)

OVERHEAD TRANSPARENCY – SPEEDBALL'S THREE BASIC GROUPS OF LETTERING STYLES

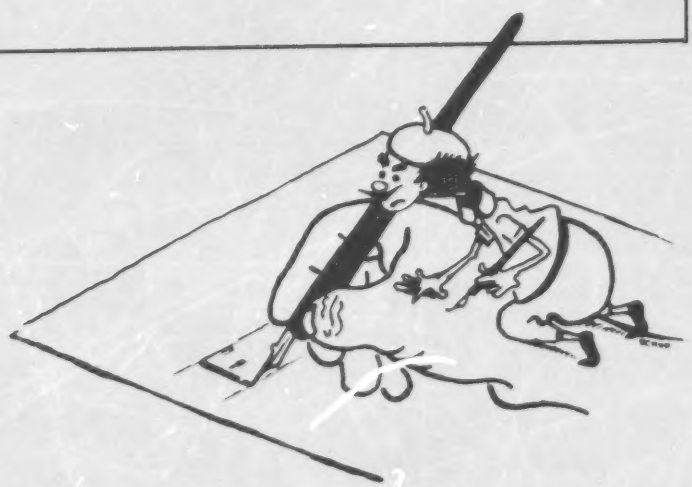
UNIT IV – LESSON 3

The Three Basic Groups

1 Gothic Gothic ABCDEFGH abcdefgh

2 Roman Roman ABCDEFGJ abcdefghi

3 Text Text ABCDEFGH abcdefghijkl



Some people think

the MORE STYLES of lettering in a sign —

the BETTER!

NOT SO, TOO MANY STYLES

CAUSE CONFUSION

UNIT V – INTRODUCTION TO KINDS OF WORK DONE IN THE COMMERCIAL ART FIELD

LESSON 1 – Graphic Design

OBJECTIVES:

Student will be able to:

1. Define "abstract design"
2. Cite at least one use of graphic design.

INTRODUCTION:

1. Show prepared examples of graphic design:
   a. Free form
   b. Logo (Trade Mark)
      (See "Suggested Teaching Aid – Free Form" and "Suggested Teaching Aid – logo" at end of this lesson).
   c. Uses: package design, charts & graphs, book covers, etc.
2. Define "Graphic Design"
   a. May be artwork in the form of a "stylized representation" of a particular thing: a horse, a wheelbarrow, or a person. Shown to anyone, such artwork brings immediate recognition of the object portrayed – "It's a horse!" – even though "the horse" is shown as having a green body, a flowing yellow mane, and no eyes.
   b. May be artwork in the form of a "stylized representation" of something which, in fact, does not exist: 25,000 people, 10,000 man-hours, etc. as used on charts or graphs.
   c. May be artwork in the form of a design, whose arrangement of shapes and color suggests to some people "a bird sitting in a tree", while to others, it suggests an entirely different creature, and to still others, it is simply a beautiful and pleasing design. Such an arrangement of elements and color is an "abstract" design, as many logos (T.M.'s) are.

PROCEDURE:

1. Using pre-cut shapes (free form or geometric), arrange them into an abstract design on white drawing paper – not permanently cemented.
2. How to make a good design.
   a. Realize "design" is an optical and emotional effect – seen through eyes and registered in mind which reacts favorably or unfavorably to a design.
   b. A good, or pleasing, design is the right combination of different kinds of shapes, colors, size and arrangement within a given area.

c. After placing all shapes where you think you want them to be, step back and look at the over-all effect:

(1) Is the eye kept within the area of the rectangular background?

(2) Is the balance good, in terms of color and size of shapes and the relationship of shapes to each other and to area in which they have been placed?

d. Feel free to move shapes – try several arrangements – consider each one – then choose what you feel is the best. Show students by moving the pre-cut shapes temporarily fastened to new positions.

3. Cut shapes using razor blade rather than scissors.
Advantages:
a. Allows freedom of movement for cutting free forms.
b. Easier for inside-cuts on open shapes.
c. Gives cleaner, sharper edge on shapes.

Safety Caution: Watch out for your fingers!

4. When arranged the way you think looks best, mark positions with a pencil, apply rubber cement, and paste up. Clean up excess rubber cement using a pickup.

APPLICATION:

1. Using a razor blade, and construction paper of various colors on newsboard, cut shapes for an abstract or graphic design and cement into position on a sheet of white drawing paper or a piece of construction paper of comparable size.

or –

2. Using tracing paper and drawing pencil, create an abstract or graphic design, transfer it to white drawing paper and paint it, using Designers Colors.

CRITERIA:

1. Abstract or graphic design will be acceptable if not "totally disorganized" in effect or carelessly executed.

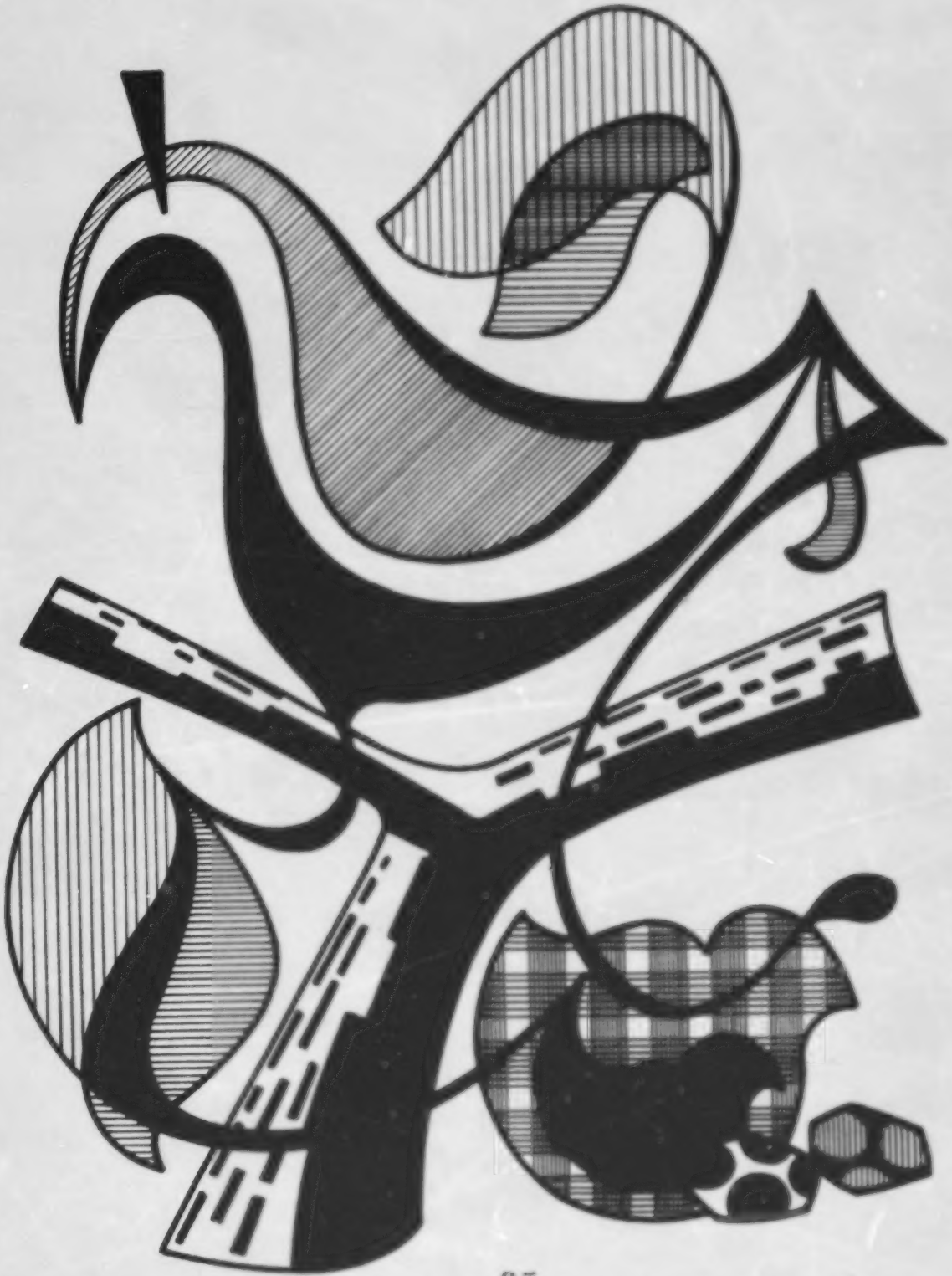
MATERIALS NEEDED:

1. Two prepared examples of graphic design:
   a. Free form (Abstract design)
   b. Logo (Trade Mark)
2. Supply of Construction paper (various colors)
3. Supply of Rubber Cement Dispensers

4. Supply of Pickups
5. Supply of Designers Colors
6. Supply of Brushes
7. Supply of Water jars
8. Supply of Scratchpaper
9. Supply of 3H, 6H drawing pencils
10. Supply of Transfer Sheets
11. Supply of Masking Tape
12. Supply of Single-edge razor blades

SUGGESTED TEACHING AID: FREE FORM DESIGN **UNIT V – LESSON 1**

(Either prepare Free Form Design on artboard or make one for overhead transparency)



SUGGESTED TEACHING AID: LOGO (TRADE MARK) **UNIT V – LESSON 1**

(Either Prepare Logo on artboard or make one for overhead transparency)

UNIT V – INTRODUCTION TO KINDS OF WORK DONE IN THE COMMERCIAL ART FIELD

LESSON 2 – Signs

OBJECTIVES:

Student will be able to:

1. State at least three of the six "must-know" items necessary to making a sign: size, use, and subject.
2. Make a sign that includes the above three items and is legible.

INTRODUCTION:

1. Show two prepared signs, each containing the same copy:
   a. "Weak" sign – Color of attention-getting device lacks contrast and lettering weight very light – doesn't "carry".
   b. "Strong" sign – color of attention-getting device has good contrast and lettering weight bold enough to "carry".

   (See "Suggested Teaching Aid – Weak Sign" and "Suggested Teaching Aid – Strong Sign" at end of this lesson)
2. Q. "Which sign catches your attention first and is easiest to read?" – "Why?"

PROCEDURE:

1. Review what was part of Lesson 2, Unit IV, "sign intended to carry a message – QUICKLY" and be "legible" – easy to read.
2. Add weak attention-getting device and lettering weight that is too "weak" to carry (be seen from distance required) to your list of THINGS TO AVOID when making a sign.
3. "Must-know" information for sign making:
   a. Size
   b. Use: Indoor or Outdoor
   c. Copy: The name of product, business or service, and any other information – address, phone, etc.
   d. Colors: How many and what are they?
   e. Devices: Attention-getting, border, logo, etc.
   f. Number (signs) required: One, two, etc.
4. Start with a sketch
   a. Develop an idea that will do what a sign is meant to do – carry a message QUICKLY. This sketch is called a "layout."
   b. Check to see if ALL REQUIRED COPY HAS BEEN INCLUDED and that *each word is spelled correctly!*
5. Transfer sketch to artboard being used.
6. Paint the sign.

APPLICATION:

1. Each student to make a sign in accordance with directions contained in Assignment Sheet: "Sign Job" received from instructor.

CRITERIA:

1. Performance will be satisfactory if completed sign includes "must-know" items of size, use, and copy and is legible.

MATERIALS NEEDED:

1. Two prepared sign examples (See INTRODUCTION: l.a. and l.b.)
2. Assignment Sheet – "Sign Job" (See example on next page)
3. Supply of White Bristol Board (or assorted colors – poster)
4. Poster Paint (assortment of colors)
5. Brushes
6. Tracing Paper
7. 3H & HB drawing pencils
8. Masking Tape
9. Water Jars
10. Supply of Scratchpaper
11. T-Square and Triangle
12. 12" Scale
13. Pink Pearl Erasers

SUGGESTED TEACHING AID: "STRONG" and "WEAK" SIGNS UNIT V – LESSON 2
(Either prepare two signs or make two signs on one overhead transparency and show one at a time and sum up by comparing them together)

Desirable Listings • Reasonable Prices
• Ready Availability

Homemart
Realtors, Inc.

Desirable Listings For The Reasonable Prices &
The Ready Availability of Homes

UNIT V – LESSON 2 NAME:_____

ASSIGNMENT SHEET: Sign Job

Directions:

1. On posterboard, make a sign –
   a. Size: 8"x10"
   b. Use: Inside
   c. Copy: To include name, checked off on list below, and any other information you feel would be useful to include – example: address, phone number, etc.
   d. Colors: Black and any other two colors
   e. Devices: Your choice of: border, attention-getting device or illustration

LIST OF PRODUCTS OR SERVICES

___ Jo Jo's Dairy Bar	___ Orange Blossom Motel
___ Homemart Realtors, Inc.	___ William, The Caterer
___ Tot 'n Toddler Clothes	___ La Parisian Boutique
___ Lamplighter Inn	___ Checkered Flag Speed Shop
___ Sea and Sail Boat Co.	___ Exotic Costume Co.

Your sign job will be satisfactory if completed sign includes "must-know" items of size and use, copy is legible, and sign contains your name written in pencil.

UNIT V – INTRODUCTION TO KINDS OF WORK DONE IN THE COMMERCIAL ART FIELD

LESSON 3 – Pasteup

OBJECTIVES:

Student will be able to:

1. Give the reason a layout is needed for a pasteup.
2. Make a layout for a simple 3-element pasteup where copy and page size were received, but no layout.
3. Make a pasteup of the three elements following the layout he made.

INTRODUCTION:

1. Review term "layout" – how it is used: it is the tracing paper that contains your idea – the arrangement of all the copy required to be on the sign.
2. In this lesson the layout will be the arrangement of all the copy required to be on the pasteup, and it will serve as a guide for marking the position of each piece of copy on the mount board.

PROCEDURE:

1. New term (word): "Pasteup"
   Definition: The pasteup will be all the pieces of copy (including the illustration) that are to be rubber cemented onto the mount board.
2. We know the *layout* will tell us "how" the copy is to be arranged, and that it will be used as a guide for marking the position of each piece of copy on the mount board.

   We also know that a pasteup is all the pieces of copy (including the illustration) that are to be rubber cemented onto the mount board.
3. Suppose we get copy (type and illustration) and we get the dimensions for the working area – but no layout!
4. *We'll make one* (Demonstrate, using O.H. Transparencies "Suggested Teaching Aid – Pasteup: Copy and working area size received, but no layout")
   a. Working area will be 8"x10". Lay out an 8"x10" area on piece of mount board. Place pieces of tape in position of "hinges" at top of tracing paper.
   b. Tape tracing paper to mount board, and trace 8"x10" area on tracing paper.
   c. Lift tracing paper, place each piece of copy about where you think it will look well, and carefully lower tracing paper.

d. Check the over-all appearance. If every piece of copy is just where you want it, tape bottom of tracing paper to mount board.

e. Now, carefully mark the position of each piece of copy on the tracing paper. Untape bottom of tracing paper, lift and remove all copy, then lower tracing paper and re-tape to mount board.

f. Slide transfer sheet under taped tracing paper and trace over the position marks for each piece of copy. Remove transfer sheet from under tracing paper.

g. Place all pieces of copy on sheet of newsprint and apply rubber cement to back of each piece; one at a time.

h. *As soon as you have finished applying rubber cement to a piece of copy* move it quickly over to mount board, position it, place cover sheet on top, and press from center to outside edges, using a triangle. THIS IS THE WET-MOUNTING METHOD OF USING RUBBER CEMENT learned in Unit II, Lesson 4.

   Apply rubber cement to next piece of copy. Quickly position it on mount board, place cover sheet on top, and press from center to outside edges, using a triangle. Do this until all pieces of copy are mounted on board. Caution: Be sure cover sheet does not have wet rubber cement on it when you place it over copy.

i. Using a pickup, remove all excess rubber cement from mount board. Use cover sheet to protect copy as you do this.

APPLICATION:

1. Each student is to "clip" from a magazine: one headline, one black and white picture, and a paragraph or two of body copy. Use scissors and make sure to leave plenty of white paper around type and picture (halftone) – not less than ¼". When you have headline, black and white halftone, and paragraph or two of body copy, call instructor so he can check it with you.

2. After receiving Assignment Sheet: "Making a Pasteup – Copy and working area size received, but no layout" do pasteup assignment according to directions on sheet.

CRITERIA:

1. 8" x10" working area must be no more than ± 1/16" on layout and on mount board.

2. Layout must include all copy specified.

3. Pasteup must follow general arrangement shown on layout.

4. Must be clean of all excess rubber cement.

MATERIALS NEEDED:

1. Overhead Projector (extension cord, if necessary)
2. Overhead Transparencies "Suggested Teaching Aid – Pasteup: Copy and Working area size received, but no layout" (See next page.)
3. Assignment Sheet: "Making a Pasteup – (Copy and working area size received, but no layout)" (See page after O.H. transparencies.)
4. Supply of mount board (cut to 11" x14")
5. Supply of magazines
6. Supply of Tracing Paper (9"x12")
7. 3H, 6H Drawing Pencils
8. Pink Pearl Erasers
9. Rubber Cement Dispensers and Pickups
10. Masking Tape
11. Scissors
12. Grease Pencil (1) for use on O.H. transparencies

Pasteup: Copy and working area size received, but no layout

DIRECTIONS FOR USE:

1. Make one overhead transparency each of Part I (copy) and Part II ("tracing paper" with working area drawn in).
2. Cut transparency of copy apart along broken lines.
3. Tape transparency of "tracing paper" to O.H. Projector.
4. Use parts of cut-apart transparency to conduct demonstration (PROCEDURE: 4. a. through f).

Headline

Et har :nd dereud facilis est er expedit distinct. Nam liber tempor cum et conscient to factor tum poen legum odioque civiuda. Et tamen in busdam neque pecun modut est neque nonor et imper ned libiding gen epular et soluta nobis eligent optio congue nihil est impedit doming id quod maxim religuard cupiditat, quas nulla praid om umdant. Improb pary minuit, los potius inflammad ut coercend magist and et dodecendensse videantur. Et invitat igitur vera ratio bene sanos as iustitiam, aequitated fidem. Neque Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonumy eiusmod tempor incidunt ut labore et dolore magna aliquam erat volupat Ut einim ad minim veniam, quis nostrud exercitation ullamcorpor suscipit laboris nisi ut aliquip ex ea commodo consequet. Duis autem est vel eum irure dolor in reprehenderit in voluptate velit esse molestaie consequat, vel illum dolore eu fugiat nulla pariatur. At vero eos et accusam et iusto odogio dignissum qui blandit est praesent luptatum delenit aigue duos dolor et molestias excepteur sint occaecat cupidatat non provident, simil tempor sunt in culpa qui officia deserunt mollit anim id est laborum et dolor fuga Et harumd dereud facilis est er expedit distinct. Nam liber tempor cum soluta nobis eligent optio est congue nihil impedit doming id quod maxim

SUGGESTED TEACHING AID: (PART II (" tracing paper" w/working area drawn in)

UNIT V – LESSON 3

Pasteup: Copy and working area size received, but no layout

UNIT V – LESSON 3 NAME: _____

ASSIGNMENT SHEET: Making a Pasteup (copy and working area received, but no Layout)

Directions:

1. Using T-square, align 11"x14" piece of mount board on your drawing table, and tape down.
2. Place piece of tracing paper on top of mount board and put two pieces of tape in position of "hinges" at top – put one additional piece of tape in center of bottom edge of tracing paper.
3. Trace 8"x10" area on tracing paper.
4. Lift tracing paper, place each piece of copy (black and white picture, headline, and body copy cropped from magazine) on mount board in a position where you think it will look well. Then, carefully, lower tracing paper.
5. Check over-all appearance. If every piece of copy is where you want it, tape bottom of tracing paper and carefully mark the position of each piece of copy on tracing paper.
6. Untape bottom of tracing paper, remove all copy from underneath, and re-tape tracing paper to mount board.
7. Slide transfer sheet under tracing paper and trace over the position marks for each piece of copy. Then remove transfer sheet.
8. Place all pieces of copy FACE DOWN on a sheet of newsprint and apply rubber cement to the back of *one piece at a time.*
9. AS SOON AS YOU HAVE FINISHED APPLYING RUBBER CEMENT TO A PIECE OF COPY, MOVE IT QUICKLY OVER TO ITS POSITION ON THE MOUNT BOARD. Place cover sheet on top of it, and press from center to outside edges – using a triangle. (If you move too slowly, the rubber cement will have dried before you have the piece of copy mounted.)
10. Repeat 9 above, for each piece of copy (picture, headline, and body copy). Caution: Be sure cover sheet does not have rubber cement on it when you place it over copy to be fastened down on mount board.
11. Using a pickup, remove all excess rubber cement. Use cover sheet to protect mounted copy as you do this.

12. Write your name on upper right corner of mount board and turn it in to instructor, along with the Layout you made as a guide for pasteup.

Your pasteup will be satisfactory if:

a. 8"x10" working area is not more than ± 1/16".
b. Layout includes all copy (picture, headline, and body copy).
c. Pasteup follows general arrangement shown of your Layout.
d. Pasteup is clean of all excess rubber cement.

Don't Run In Shop

UNIT V – INTRODUCTION TO KINDS OF WORK DONE IN THE COMMERCIAL ART FIELD

LESSON 4 – Illustration

OBJECTIVES:

Student will be able to:

1. State two types of media that use illustrations.
2. State that not all illustrations are drawn or painted; and name the method of producing many of the illustrations used in books and magazines.
3. Demonstrate how much creative thought he can apply to the solution of an assignment which requires imagination.

INTRODUCTION:

1. Q. Tell me what an "illustration" is?
2. Some are paintings: Watercolors, Oils, or polymers.
   Some are drawings: Pen/ink, pastels, or pencil.
   Some are photographs: Black-and-White and Color.
3. Where used: Books, magazines, brochures of all kinds, and billboards.
4. To become an illustrator requires a great deal of training and lots of "imagination" – whether the illustration is being done by drawing, painting, or photographically.

PROCEDURE:

1. (Show prepared example for a children's storybook: THE GREEN CAT)
   This is an idea for a cover which was suggested by the title.
2. How does the artist start?
   a. Begins with a pencil and a pad of tracing paper, or layout paper, on which he "roughs out" ideas – tries different approaches (ways).
   b. Selects what he feels is the best "rough" and refines it.
   c. Transfers to illustration board.
   d. Completes drawing in pencil, or pen/ink, or in some other medium (watercolors, oils, polymers).
3. Today all of you are illustrators. Each of you will receive an assignment: a cover for a child's book.

   Anyone who is an illustrator must be a person with ideas (imagination).

The greatest "killer of ideas" is a blank sheet of paper! If, at first, no ideas come – try "doodling".

4. You have a choice of media: Watercolors, Designers Colors, or pen/ink.

APPLICATION:

1. Each student is to create an illustration for a child's book, the title of which will be given to him along with an Assignment Sheet: "Book Cover Illustration".
2. Instructor will be available if problems arise.

CRITERIA:

1. Illustrations will be acceptable if idea attempted is completed and shows obvious effort.

MATERIALS NEEDED:

1. Prepared example cover illustration: THE GREEN CAT (See Suggested Teaching Aid: Book Cover – THE GREEN CAT next page.)
2. Assignment Sheet: "Book Cover Illustration" with list of Assignments (See page after Suggested Teaching Aid above.)
3. Reference material for students:
   Magazines, books, or "morgue"
4. Supply of tracing paper
5. 3H, HB drawing pencils
6. Watercolors, Designers Colors, and black India ink
7. Brushes
8. Water jars
9. Illustration board (Cut to 11"x14")
10. 2-ply Plate Finish Bristol Board
11. Supply of drawing pens and holders
12. Cloths (penwipes)

SUGGESTED TEACHING AID: (Book Cover) THE GREEN CAT UNIT V – LESSON 4

Prepared example of cover (PROCEDURE: 1.) may be an actual cover in color done by instructor, or it may be a cover done by instructor, converted into an O.H. transparency and colored by using Letrafilm.

UNIT V – LESSON 4 NAME:_____

ASSIGNMENT SHEET: Book Cover Illustration – (Size of Cover: 7" x 10")

Directions:

1. Using a drawing pencil (3H HB) on a 9"x12" of tracing paper, try to come up with an idea for the title of a child's book. The title you are to illustrate is checked off on the list below:

___ John's New Skates	___ My Eye Is a Camera
___ Five Cents Short	___ Needles Are Snarp!
___ Flowers Smell Nice	___ My Doll Talks
___ My Wagon Is Bigger	___ Why Are Wheels Round?
___ Why Fire Engines Are Red	___ A Shadow Followed Me

2. To help get your thinking started:
   a. This would be a book that was meant to be read to a child that was between the ages of 3 and 6 years old. The title assigned to you will help give you a clue as to the approximate age if you think about some of the children's books you have at home or have seen in stores.
   b. Many times a title suggests an idea of what the story may be about, so think about the title assigned to you and what it suggests to you. Remember, illustrators are people who must come up with ideas and they do this by thinking – imagining – getting pictures or thoughts in their minds.
3. When you feel you have an idea down on tracing paper, call the instructor and go over it with him. He can be of help to you in many ways.
4. Refine your idea and transfer it to illustration board or plate finished bristol board.
5. Complete your cover idea by using your choice of the following media: Watercolors, Designers Colors, or black India ink
   Caution: DO NOT PUT INDIA INK ON TOP OF DESIGNERS COLORS – they will "chip off".

Don't get "up tight" about coming up with an idea. Relax, enjoy this assignment! A person who doesn't make any mistakes is usually the guy who hasn't done anything!

Your cover illustration will be acceptable if it is completed and the work shows that you really put effort into it – didn't "slough it off."

UNIT V – INTRODUCTION TO KINDS OF WORK DONE IN THE COMMERCIAL ART FIELD

LESSON 5 – Black and White Line Drawings – "Spots"

OBJECTIVES:

Student will be able to:

1. Demonstrate what is meant by a "line" drawing by producing one.
2. Tell which two media use a great many line drawings.
3. Tell what is meant by a "clip service."

INTRODUCTION:

1. Define term: Line drawing. Drawing having only one value: Black. Makes no difference how wide or how thin the lines are; they are still only one value: black – *solid* black. Term: "line" drawing, in common usage, in commercial art means that the drawing is done using black India ink.

2. Project overhead transparency showing examples of "Spot Drawings" (line drawings). (See Overhead Transparency: "Spot Drawings" (Line Drawings) at end of lesson.)

3. Explain term: "Spot Drawings" (or "Spots").

4. Explain use by newspapers, magazines, art agencies, or printing houses.

5. Give source of many line drawings: "Clip" Services and explain what clip service is – also show a "clip" service book.

PROCEDURE:

1. Not all line drawings come from clip service by any means – Clip service drawings are of a general nature: Holiday Themes, Sports, People in various occupations.

2. The advertisement that requires a line drawing of a particular kind of furniture, or appliance, or building has to have someone draw that furniture, or appliance, or building.

3. How does he go about doing this?
   a. An art director gives him an assignment to make a "spot" of a (Brand) toaster for (Store name) ad.
   b. From a photograph, another line drawing, or some other source he makes a pencil sketch on tracing paper of the latest model of that particular brand toaster.
   c. He transfers the drawing to suitable artboard.
   d. He finishes the line drawing using pen/ink or brush/ink – or both.

4. Printing plate is made of the ad in which his drawing appears. Plate is put on the press and run, along with hundreds of other ads containing line drawings in a daily newspaper.

APPLICATION:

1. Each student to receive an assigned subject from instructor, and an Assignment Sheet: "Making a "Spot" (Line Drawing).

2. Students will then look through a newspaper or magazine for an example of assigned subject in the form of a line drawing, and will use it as a guide in making their own drawing. After finding such an example they check with instructor before going on with assignment. Make sure each student *does* have a line example.

CRITERIA:

1. Performance will be satisfactory if drawing is not larger than 3"x5" on a 5"x7" piece of plate finish bristol, drawing contains student's name, is accompanied by tracing paper sketch and "clip" of assigned subject, and was done with obvious effort.

MATERIALS NEEDED:

1. Overhead Projector (extension cord, if necessary)
2. Overhead Transparency: "Spot Drawings" (Line Drawings)
*3. Assignment Sheet: "Making a "Spot" (Line Drawing)
4. Supply of newspapers and magazines
5. Supply of tracing paper
6. Supply of 2-ply Plate Finish Bristol Board
7. Supply of drawing pens and penholders
8. Black India ink
9. Cloths (penwipes)
10. Water jars
11. 3H drawing pencils
12. Pink Pearl Erasers
13. Supply of transfer sheets
14. T-Squares and triangles
15. 12" scales
16. Goodkin Viewer
17. Masking tape
18. A Clip Service book (INTRODUCTION: 5.)

* See page following O.H. Transparency at end of lesson.

"Spots" - line drawings
from a clip service

UNIT V – LESSON 5 NAME:_____

ASSIGNMENT SHEET: Making A "Spot" (Line drawing)

Directions:

1. You are to make a "spot" (line drawing) which is not to exceed (be larger than) 3"x5" on a 5"x7" piece of 2-ply plate finish bristol board.

2. The subject of your drawing is checked off on the list below:

___ Toaster	___ Camera
___ Electric Can Opener	___ Piece of Sports Equipment
___ Electric Blender	___ Electric Fry Pan
___ TV Set	___ A Tool Kit (showing tools)
___ Portable Radio	___ Upholstered Chair
___ Pair of Mens Shoes	___ Man's Hat (or cap)
___ A Female Fashion Figure	___ Refrigerator

3. Look through a newspaper for a line drawing of your subject, clip it out and use it as a guide for doing your drawing. Should you be unable to find an example of your subject, contact the instructor for a change of subject.

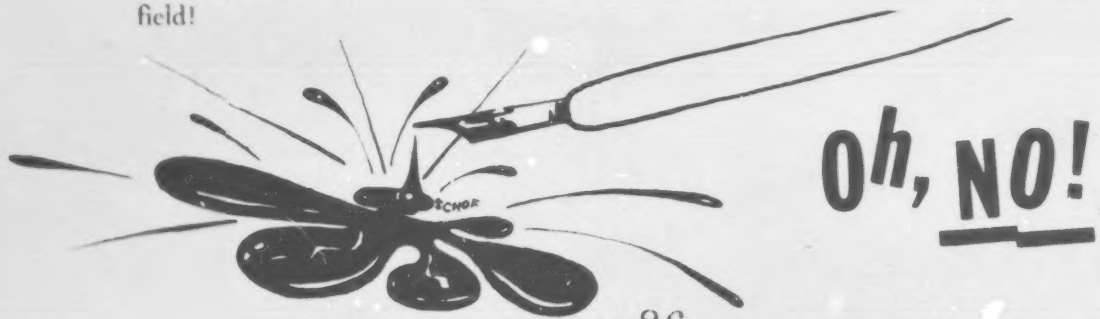
4. Make a pencil sketch of your subject, using the newspaper clip as a guide. You may use the Goodkin Viewer to reduce, or enlarge your clip so that it will fit into the 3"x5" area assigned.

5. Transfer pencil drawing on to piece of 5"x7" 2-ply plate finish bristol.

6. Complete your drawing in ink using a pen and/or brush and black India ink.

7. Write your name at the top, righthand corner of your inked drawing, attaching newspaper clip and tracing paper drawing to it and turn all in to instructor.

Your "spot" (line drawing) will be acceptable if drawing does not exceed (is not larger than) 3"x5", drawing contains your name, and is accompanied by newspaper clip and tracing paper drawing. "Spot" must also show effort – *carelessly done work is not acceptable* – in this shop or in the commercial art field!



UNIT VI – DEVELOPING PROFICIENCY IN USE OF PRODUCTION ARTIST'S TOOLS

LESSON 1 – Use of Drawing Pencil, 12" Scale, T-Square and Triangle for Accurate Work

OBJECTIVES:

Student will be able to measure and draw given diagrams to ± 1/32" dimensions given.

INTRODUCTION:

1. Review (in summary form) Unit III.
   a. Drawing Pencil – sharpen for fine accurate lines.
   b. 12" scale – careful reading for accurate measurement.
   c. "up and over" position for using scale and T-square and triangle.
   d. T-Square and Triangle – need for proper positioning against table edge, holding for firmness of foundation of triangle.
2. Mastery of Production Artist's tools provides a necessary skill found in almost any phase of commercial art work.
   a. Is basic entrance-level skill for pasteup and mechanicals.
   b. One of many skills needed by layout artist, free-lance artist, production artist, or designer.

PROCEDURE:

1. You know the names of each of the tools mentioned – now, the idea is to shoot for being able to use them properly in order to produce *quality work* – accurate work.
2. Requires concentration – paying attention.

   Must ask yourself: Is this pencil point really sharp?

   Am I in an "up-and-over" position to read the scale accurately?

   Am I in an "up-and-over" position as I am drawing a line?

APPLICATION:

1. Using Instruction Sheet: Sharpening a Drawing Pencil for Fine Line Work (Unit III – Lesson 1) as a guide, sharpen drawing pencil. Check finished job with instructor.
2. Using T-Square, Triangle, and 12" Scale, draw diagrams shown on Assignment Sheet, Accuracy in use of T-Square, Triangle, and 12" Scale.

CRITERIA:

1. Drawing pencil must be sharpened in accordance with specifications indicated on Instructional Sheet mentioned in APPLICATION: 1. above.

2. Drawings produced in accordance with instructions on Assignment Sheet, mentioned in APPLICATION: 2. above, must have all dimension ± 1/32".

MATERIALS NEEDED:

1. Instructional Sheet: Sharpening a Drawing Pencil for Fine Line Work (Unit III – Lesson 1)
2. Assignment Sheet: Accuracy in use of T-Square, Triangle, and 12" Scale (See next page)
3. Supply of Ledger paper (cut to 9"x11")
4. 6H drawing pencils
5. Sanding pads
6. Pink Pearl Erasers
7. Razor blades
8. Supply of T-Squares and Triangles
9. Supply of 12" scales
10. Masking tape

UNIT VI – LESSON 1 NAME: _____

ASSIGNMENT SHEET: Accuracy in the Use of T-Square, Triangle, and 12" Scale

Directions:

1. Sharpen 6H drawing pencil – check sharpened point with instructor.
2. Using T-Square, Triangle, and 12" scale, draw diagram "A" and then "B".

Your performance will be acceptable if:

a. Pencil is "needle" sharp
b. Dimensions of both diagrams are ± 1/32".

DIAGRAM "A"

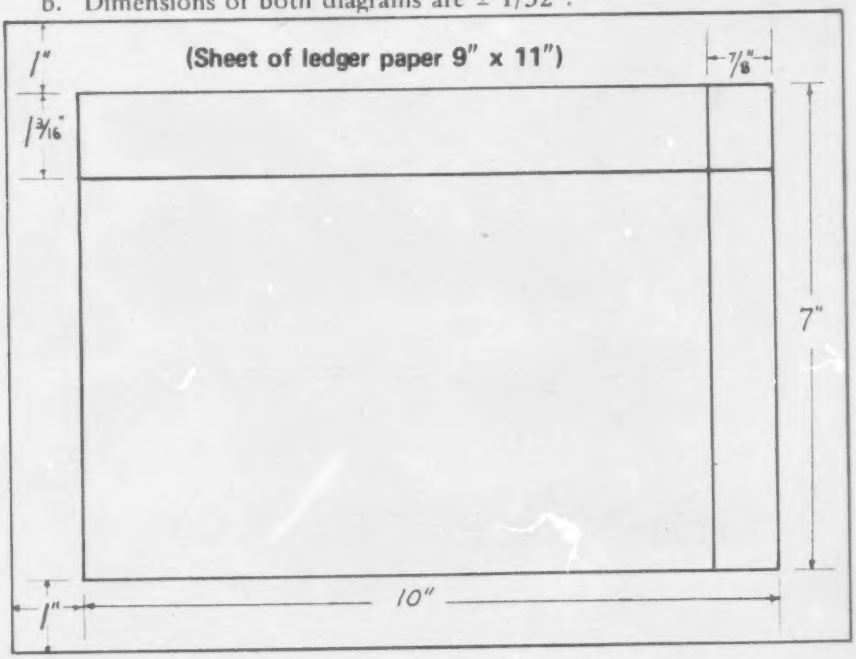
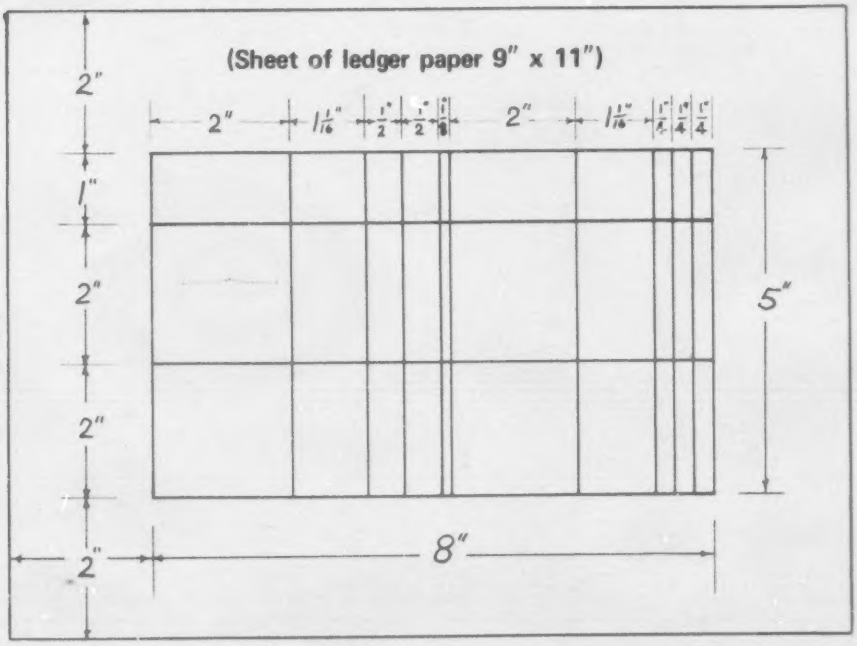


DIAGRAM "B"



UNIT VI – DEVELOPING PROFICIENCY IN USE OF PRODUCTION ARTIST'S TOOLS

LESSON 2 – Using the Ruling Pen

OBJECTIVES:

Student will be able to demonstrate:

1. Loading pen with correct amount of ink
2. How to hold pen correctly.
3. The way to adjust for various line widths.

INTRODUCTION:

1. Review Lesson 1.
   a. Stress need for care and accuracy as foundation for this lesson – inking in lines.
2. Today you'll learn the name, and how to use, a new tool – the Ruling Pen. (Show Ruling Pen to students.)
3. Show its use.
   a. Straight lines with T-Square or Triangle
   b. Curved lines with French (irregular) Curves
   c. Never used to draw freehand

PROCEDURE:

1. One big difference in the lines drawn by a ruling pen as opposed to the kind drawn by a pencil. THEY ARE WET!

   If not careful you'll smear them.
2. Project Overhead Transparencies: Using a Ruling Pen.
3. Point out what is likely to happen if pen is overloaded with ink.
4. How you hold the pen is very important.
   a. Almost vertical allows you to see as you approach end of a line.
   b. If blades are too close to T-Square, Triangle or French Curve, ink is sure to flow under instrument and cause a smear.
5. Always test pen on scratchpaper after adjusting for line width to see if it's the width you want and that the pen is delivering ink.
6. While pen adjusts for different line weights (widths) it has a maximum width. To use it beyond that point invites trouble.

   Ruling lines that are wider than maximum width adjustment of pen requires that one edge (line) be ruled and then the other; and then space in between is filled in, using ink and handbrush.

7. Be prepared to expend some effort in learning to use this tool. It takes practice to master it, but, master it you will IF you find out where you are having difficulty and then practice avoiding what was causing the problem.

APPLICATION:

1. Students will practice loading pen with correct amount of ink and then ruling lines of varying widths on a sheet of Ledger paper. Practice session is to last about 15 or 20 minutes. Practice sheets are to be checked with the instructor as he moves around shop helping those who need assistance.

2. When a student has completed practice sheet to satisfaction of instructor, he is to receive an Assignment Sheet: Exercise in Use of Ruling Pen, which he is then to complete and turn in.

CRITERIA:

1. Practice Sheet: Performance will be satisfactory if it shows lines of varying widths (both vertical and horizontal) and student can state the cause and solution to any problems evident on practice sheet.

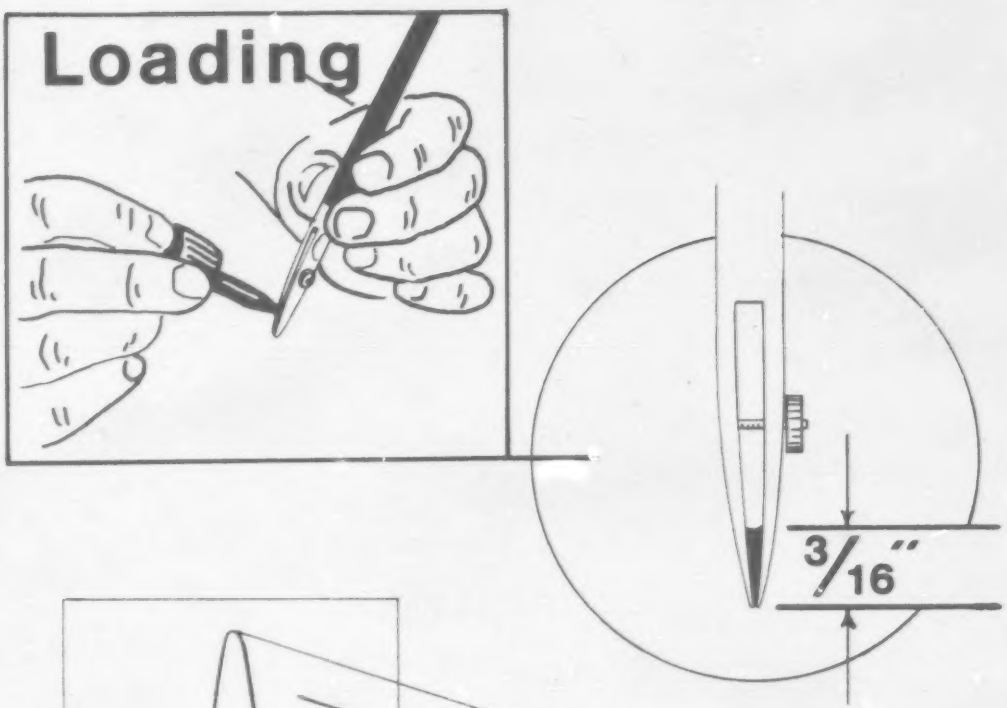
2. Assignment Sheet: Performance will be satisfactory if criteria stated on Assignment Sheet has been met.

MATERIALS NEEDED:

1. Overhead Transparencies: Using a Ruling Pen (See next page)
2. Overhead Projector (extension cord, if necessary)
3. Assignment Sheet: Exercise in Use of Ruling Pen (See page following transparencies above)
4. Supply of Ledger paper
5. Scratchpaper
6. 6H Drawing pencils
7. Pink Pearl Erasers
8. Cloths (small pieces for penwipes)
9. Single-edge razor blades
10. T-Squares and Triangles
11. 12" scales
12. Masking tape
13. Sanding pads
14. Ruling Pens
15. Supply of black India ink

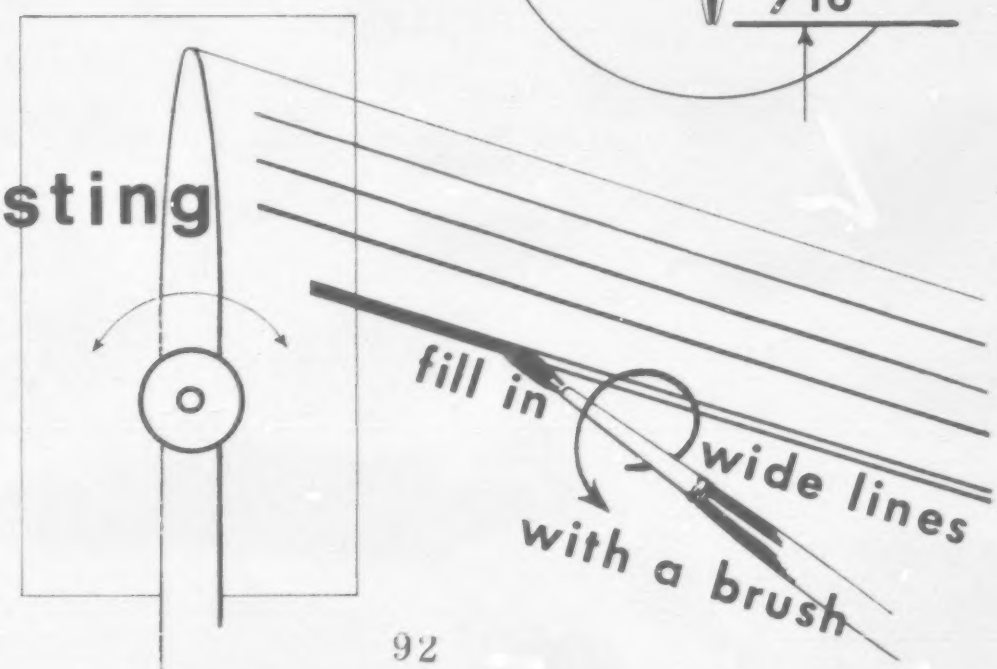
Using a Ruling Pen

1.



2.

Adjusting



3.
Holding

Hold with control knob away from you

Tilt slightly to YOUR RIGHT

Keep away from BOTTOM EDGE of T-Square

4.

KEEP PEN CLEAN

wash after every use, but Never Scrape

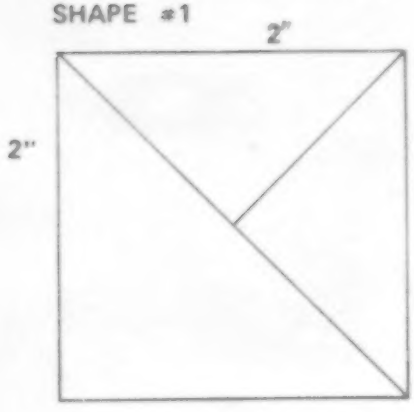
UNIT VI – LESSON 2 NAME: _____

ASSIGNMENT SHEET: Exercise in Use of Ruling Pen

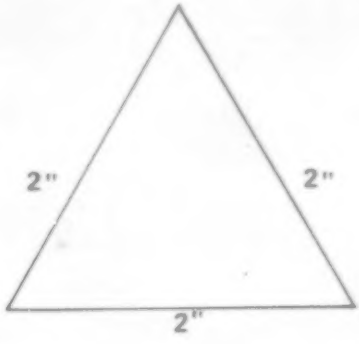
Directions:

1. Lay out, in pencil on Ledger paper, the following shapes: according to the dimensions and line weight (width) indicated.
2. When finished drawing the shapes in pencil, ink them in. Remember, when you are in the process of inking-in the LINES WILL BE WET, so be careful to see that each line is DRY before making the next one!

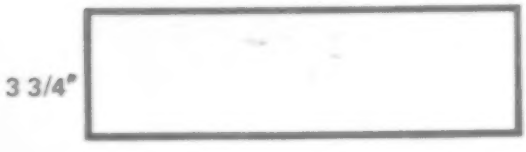
SHAPE #1



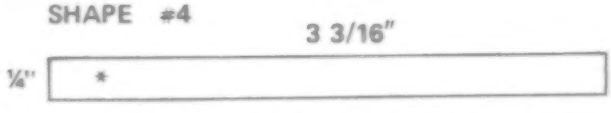
SHAPE #2



SHAPE #3



SHAPE #4



***Fill in with handbrush and black India ink after ruling outside lines.**

Your performance in use of the ruling pen will be satisfactory if:

a. Shapes are drawn to within ± 1/32" of dimensions given.

b. Line weight is not more than, or less than, that indicated on more than one line per drawing.

c. You can state what might have caused any ink blob, smeared line or misdrawn dimension.

UNIT VI – DEVELOPING PROFICIENCY IN USE OF PRODUCTION ARTIST'S TOOLS

LESSON 3 – Using the Compass (with lead or pen attachment)

OBJECTIVES:

Student will be able to:

1. Demonstrate proper way to hold and rotate the compass.
2. Demonstrate how to change from lead to pen attachment and load correct amount of ink into pen attachment.
3. Demonstrate how to sharpen lead of compass on sanding pad.

INTRODUCTION:

1. Review Lesson 2 – Loading and holding of ruling pen, wet lines, etc.
2. The proper loading of ink into ruling pen learned in lesson 2 will be of help in this lesson – as will the problem of wet lines.
3. Q. What do these terms (words) mean?
   a. Circumference
   b. Diameter
   c. Radius

PROCEDURE:

1. Distribute compasses to students and have them do each operation with instructor on Ledger paper distributed at same time as compasses.
2. Pick up compass and show how to adjust for change in radius.
3. Show adjusting screws for pivot point and for lead – how they work.
4. Position of lead on sanding pad for sharpening – movement: back and forth, but this time NO ROTATION as we did in sharpening the drawing pencil.
5. Show how to change from lead to pen attachment.

   Remember how you loaded the ruling pen – same thing here.
6. Now, change pen attachment back to lead and we'll draw some circles together.
7. Show how to hold for "spinning" motion that allows for free movement of compass through the entire circle.

   Demonstrate holding compass between thumb and index finger and "spinning" motion.

8. Beginning and ending a circle: (using lead)

   Begin up off paper, bring down on surface of paper, lap beginning about 1/8", and lift up off paper.

9. The compass, along with the ruling pen, requires effort in order to really become proficient in its use.

APPLICATION:

1. Students will practice drawing circles using lead in compass. Circles are to be of varying radii. Instructor to circulate among students in order to be of assistance in the problems students are likely to encounter.

2. Students will practice drawing circles using ink attachments in compass. Circles are to be of varying radii. Instructor to be available for assistance. Practice, using first lead and then pen attachment, to last about 15 or 20 minutes.

3. When student has completed practice above to satisfaction of instructor, he is to receive an Assignment Sheet: Exercise in using a Compass (with lead or pen attachment), which he is to complete and turn in.

CRITERIA:

1. Practice sheets: Performance will be satisfactory if they show circles of varying radii in both lead and ink and student can state the cause and solution to any problems evident on practice sheets.

2. Assignment Sheet: Performance will be satisfactory if criteria stated on Assignment Sheet have been met.

MATERIALS NEEDED:

1. Assignment Sheet: Exercise in Using a Compass (with lead or pen attachment) – (See next page)
2. Supply of compasses (with pen attachments)
3. Black India ink
4. Supply of Ledger paper
5. Supply of Sanding pads
6. Lead (if needed for replacement)
7. Cloths (penwipes)
8. 12" scales

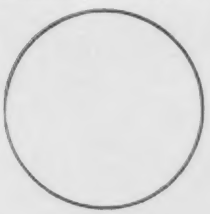
UNIT VI – LESSON 3 NAME: _____

ASSIGNMENT SHEET: Exercise in Using a Compass (with lead and/or pen attachment)

Directions:

1. Using compass with lead, draw the following 4 circles to the dimensions requested. Note: The examples shown on this Assignment Sheet are NOT drawn to size requested; follow dimensions shown when drawing your cirlces.

CIRCLE #1
(Diameter to be 2")



CIRCLE #2
(Diameter to be 3-1/4")

CIRCLE #3 is to be two circles:
one inside the other.
(Diameter of one to be 4")
(Diameter of other to be 3-3/4")

CIRCLE #4

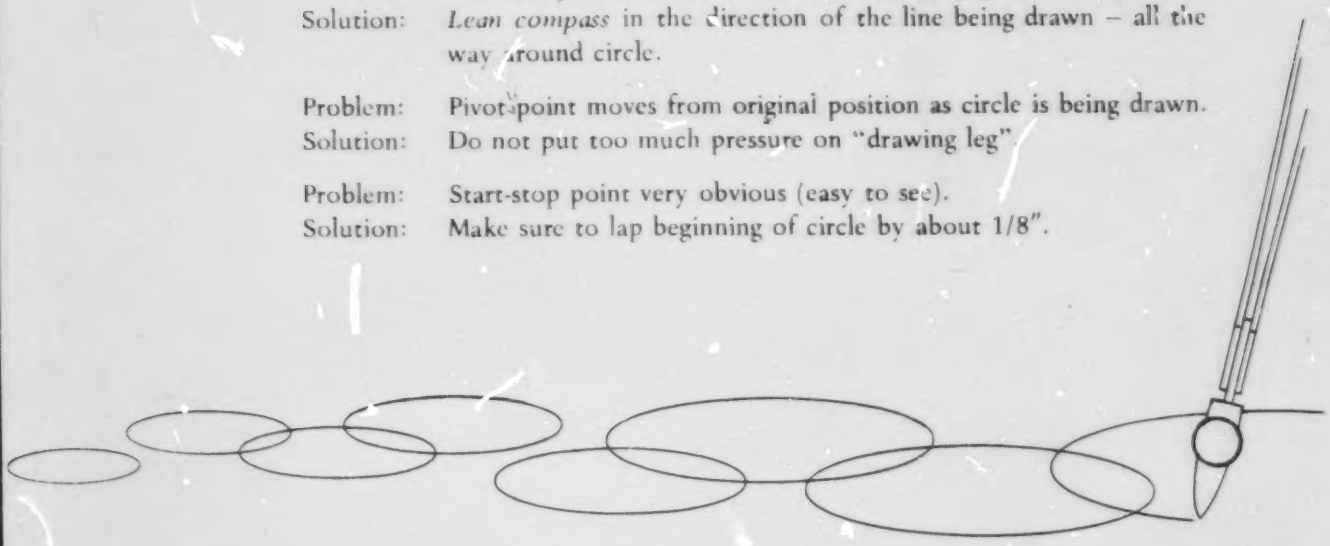
2. Change from lead to pen attachment and ink-in Circles #1, #2, and #3.
3. Circle #1 is to have a *thin* ink line.
   Circle #2 is to have an ink line that is about as thick as #1.
   Circle #3 is to have outer circle inked-in and then inner circle inked-in. Use a handbrush with India ink to fill in space between two circles.

POSSIBLE PROBLEMS AND SOLUTIONS TO THEM –

Problem: Lead (or pen attachment) leaves surface of paper.
Solution: *Lean compass* in the direction of the line being drawn – all the way around circle.

Problem: Pivot-point moves from original position as circle is being drawn.
Solution: Do not put too much pressure on "drawing leg".

Problem: Start-stop point very obvious (easy to see).
Solution: Make sure to lap beginning of circle by about 1/8".



UNIT VI – DEVELOPING PROFICIENCY IN USE OF PRODUCTION ARTIST'S TOOLS

LESSON 4 – Using French (Irregular) Curves

OBJECTIVES:

Student will be able to demonstrate how to use French Curves to draw complex curves using a drawing pencil and inking-in with a ruling pen.

INTRODUCTION:

1. In Lesson 2 you learned how to use a new tool – Ruling Pen.
   In Lesson 3 you learned how to use still another new tool – the Compass.

   And today, you will learn about a third new tool – French Curves (sometimes called Irregular Curves).

2. A compass can be used for certain curves – where any point on the curve is equidistant from a given center (point where pivot leg of compass was placed in order to draw the arc or curve).

   But, what about a curve like this? (Use O.H. projector or flip pad on an easel to draw a complex curve.)

PROCEDURE:

1. This kind of curve is called a "complex curve" and the tool that is used to draw this kind of curve is (Show several) the French curve.

   Notice that they come in various sizes and shapes.

2. *(Using a French curve to demonstrate)
   This is how it is used to draw complex curves.
   a. Select a portion of the French curve that looks most likely to match a given segment (portion) of the complex curve.
   b. Place French curve at that segment (portion) of curve and draw the segment – stopping when you see that to go further would cause your pencil to deviate (leave) from the complex curve you are trying to draw.
   c. Now, choose another portion of the French Curve and matching that to another segment (portion) of the curve, continue drawing.
   d. Sometimes you can join the two segments, and sometimes you must leave a small gap (space) between segments that you draw. If a small gap is left, you simply come back and choose a portion of the French Curve to fill it in. Upon occasion, you must fill in the small gap by hand.

* French Curve cut from oak tag can be used on O.H. projector or an oversized curve can be cut from posterboard for demonstration on flip pad.

3. Whether you are using drawing pencil or ruling pen to draw a complex curve, try to avoid "bumps" as segments are joined.

4. When using ruling pen, be careful to keep blades away from *bottom* edge of French curve *or ink will flow under curve* – Also, remember the *lines will be wet!*

APPLICATION:

1. Students to use French Curves on Ledger paper: first drawing a freehand complex curve in pencil, and then using a French Curve and ruling pen to ink-in pencil line. This procedure is a practice session to become accustomed to using French Curves with ruling pen. Session to last about 15 or 20 minutes.

2. Instructor to move throughout shop, aiding students as needed.

3. When instructor feels a student has a basic grasp of the proper way to use French Curve he will give the student an Assignment Sheet: Exercise in Use of French Curves. Student is to complete assignment sheet in accordance to directions contained thereon and turn it in.

CRITERIA:

1. Practice Sheets: Performance will be satisfactory if they show joining of line segments have been achieved without "bumps" in several of the complex curves drawn, and that a number of complex curves have been inked-in without smearing ink lines.

2. Assignment Sheet: Performance will be satisfactory if Criteria stated on Assignment Sheet has been met.

MATERIALS NEEDED:

1. Overhead Projector with acetate roll or Blank Flip Pad on Easel and appropriate type of French Curve for selected method of demonstration. (See PROCEDURE: 2. and footnote.)
2. Grease pencil (if O.H. Projector method is used – felt tip marker can also be used)
3. Ebony pencil (if Flip Pad method is used for demonstration)
4. Supply of French Curves in various shapes and sizes
5. Assignment Sheet: Exercise in Use of French Curves
6. Supply of Ledger paper
7. Sanding pads
8. 3H or 6H drawing pencils
9. Ruling pens
10. Black India ink
11. Cloths (penwipes)

UNIT VI – LESSON 4 NAME: _____

ASSIGNMENT SHEET: Exercise in Use of French Curves

Directions:

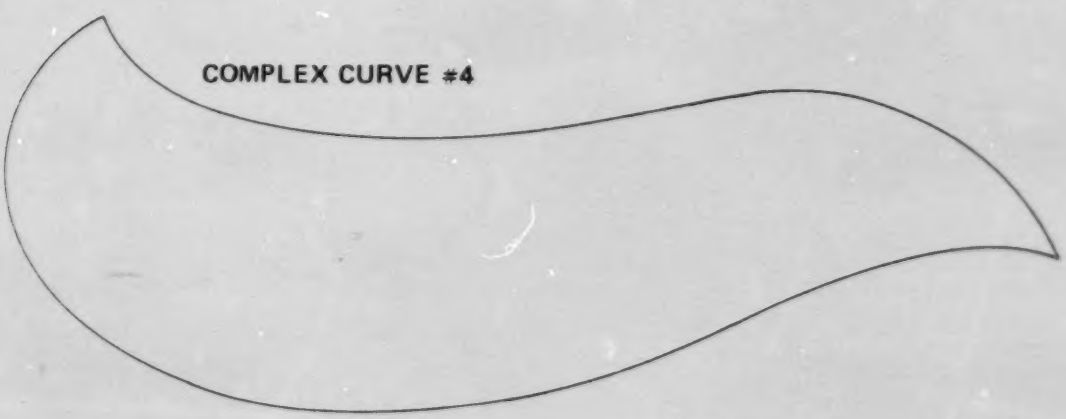
1. Use one or more French Curves and ruling pen to ink in following complex curves

COMPLEX CURVE #1

COMPLEX CURVE #2

COMPLEX CURVE #3

COMPLEX CURVE #4



HELPFUL HINTS –

1. Be careful to keep blades of ruling pen away from *bottom* edge of French Curve when inking-in.
2. Select a portion of the French Curve that looks most likely to match a given segment (portion) of the complex curve. Stop drawing your line when you see that to go further would cause your ruling pen to leave the curve you are trying to ink in.

Your performance in the use of French Curves will be satisfactory if you do not have more than one "bump" in the joining of segments of a complex curve, and more than two instances of smeared lines due to not waiting for previous line to dry.

UNIT VI – DEVELOPING PROFICIENCY IN USE OF PRODUCTION ARTIST'S TOOLS

LESSON 5 – Applying Designers Colors with Handbrush

OBJECTIVES:

Student will be able to:

1. Demonstrate proper procedure for removal of cap from tube of paint, squeezing paint from tube, wiping off on edge of well, and recapping tube.
2. Demonstrate his ability to mix paint properly with water and "brush out" Designers Colors by applying colors to drawing paper so that they are well distributed and dry evenly in value.
3. Demonstrate use of Designers Colors in pen attachment of compass or in ruling pen.
4. State the reason why "pointing" a brush with his lips is not a safe practice.

INTRODUCTION:

1. In Lessons 2 and 3 a handbrush was used to "fill in" lines that were too wide to be drawn with ruling pen or pen attachment on compass.
2. In both instances black India ink was used in handbrush and this required thorough cleaning of brush with soap and water in order to prolong life of brush.

PROCEDURE:

1. New use – handbrush used to apply Designers Colors.
   (Show #3 red sable handbrush and several tubes of colors.)
2. New piece of equipment – well/slant (Show one; explain "well" and use – "slant" and use.)
3. Preparing Designers Colors for use: (Demonstrate)
   a. Remove top from tube AWAY from work area – keeps "crumbs" from falling onto art paper or table top.
   b. Squeeze paint FROM BOTTOM OF TUBE into "well" and *wipe off* on edge of well, then replace top *tightly*.

      THIS PROCEDURE IS VERY IMPORTANT – accumulated paint around threaded spout of tube prevents top from being replaced tightly and paint in tube dries out and becomes USELESS. Squeezing from middle of tube forces paint out bottom of tube.
   c. Before putting brush into color, always check to see that it is CLEAN.

d. Using brush, put water into "slant", add color from well, and mix – be careful not to whip up bubbles – paint applied (containing bubbles) will dry with "pock marks".

e. (On drawing paper) Demonstrate "brushing out" colors so they dry evenly in value – not streaked with ridges of heavy color.

4. Designers Colors can also be used in ruling pen or pen attachment of compass when mixed to right consistency. Use handbrush to load color into both.

5. Safety Caution: DO NOT POINT a brush using your lips!

Ingredients in paints, inks, or dyes were not meant to be placed in mouth – pointing a brush with lips is not a safe practice.

APPLICATION:

1. Students to practice "brushing-out" several colors over areas of about 2"x2" each on sheet of white drawing paper.

2. When student feels he can apply color so that it dries evenly in value and does not show "streaks" he is to have instructor check practice sheet.

3. Having achieved a satisfactory practice sheet, student is to receive an Assignment Sheet: Applying Designers Colors for use in Graphic Design, which he is to complete in accordance with directions contained thereon and turn in.

CRITERIA:

1. Practice Sheet: Performance will be satisfactory if student evidences ability to lay down color so that it dries even in value and without "streaks."

2. Assignment Sheet: Performance will be satisfactory if Criteria stated on assignment sheet have been met.

MATERIALS NEEDED:

1. Assignment Sheet: Applying Designers Colors for use in Graphic Design
2. Supply of Designers Colors
3. Supply of #3 red sable brushes
4. Water jars
5. Cloths (or paper towels)
6. Scratchpaper (for testing consistency of paint, pointing brush, etc.)
7. 2-ply Plate Finish Bristol or Vellum Finish Bristol (Cut to 9"x12" pieces for use in assignment)
8. 3H drawing pencils
9. Sanding pads
10. Razor blades
11. Black India ink
12. Ruling Pens

UNIT VI – LESSON 5 NAME:_____

ASSIGNMENT SHEET: Applying Designers Colors for Use in Graphic Design

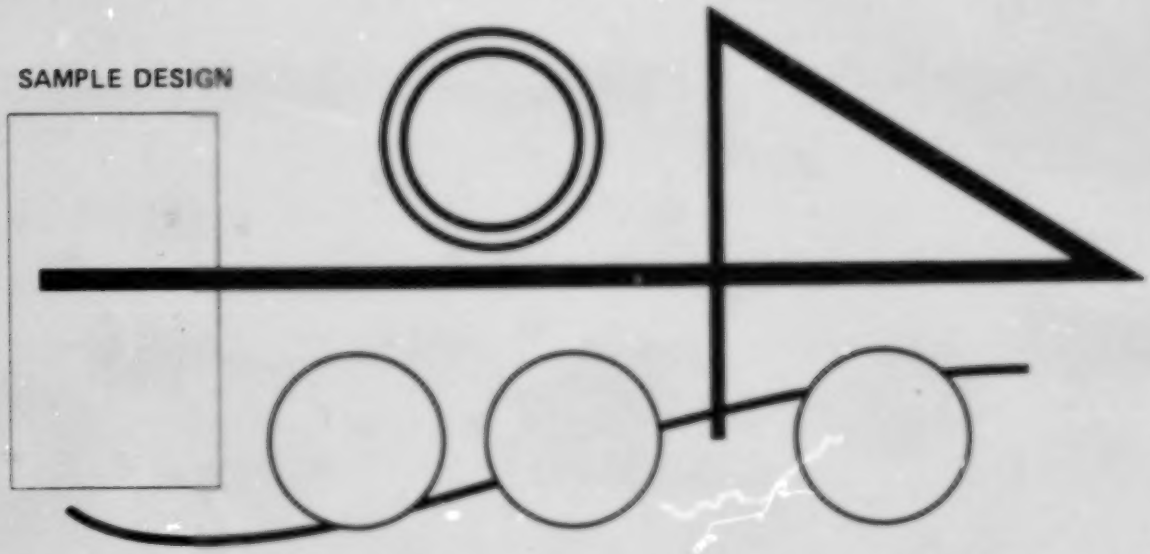
Directions:

1. On a 9"x12" piece of 2-ply Plate Finish or Vellum Bristol board make a geometric design something like the example shown below. The actual design you make is up to you.
2. Lay out the entire design in pencil first, then ink in those parts you want inked, and finish the rest of the design using Designers Colors.

   Remember, you can use Designers Colors in ruling pen and pen attachment of compass.

   Make sure you apply Designers colors so that they dry evenly.

SAMPLE DESIGN



Your application of Designers Colors will be considered satisfactory if the colors dry evenly in value (without dark "ridges" of color), and your design must show the use of ruling pen, T-Square, Triangle, compass, and French Curve. Line quality must be crisp and clean. Overall appearance of job must be clean (free of smudges, ink blobs, etc.)

UNIT VI – DEVELOPING PROFICIENCY IN USE OF PRODUCTION ARTIST'S TOOLS

LESSON 6 – Using Cutting Blades Effectively

OBJECTIVES:

Student will be able to:

1. Demonstrate safe procedure to be followed when using handheld cutting blades.
2. Demonstrate his ability to use single-edge razor blade or mat knife for the cutting of art paper or board.

INTRODUCTION:

1. Show single-edge razor blade. You are familiar with this cutting blade – use it to sharpen sketch and drawing pencils.
2. You know it must be used CAREFULLY in order to prevent accidents.
3. (Show Mat Knife) New tool – Mat Knife.
4. New skill to learn – how to cut art paper and illustration board (Show sample of each and point out difference in weight: and that type of paper or board that is being cut determines which cutting blade to use.)

PROCEDURE:

1. No matter which cutting blade is used (razor blade or mat knife) it is very important that you be conscious (think) of using it safely!
   a. Don't be in a "hurry".
   b. Do not engage in "horseplay" of any kind.
   c. Concentrate on cutting paper or board – not fingers!
2. Collect necessary tools and materials –
   a. Paper and lightweight board: Razor blade, metal straight-edge (or metal ruler), and newsboard.
   b. Single or Double weight Illustration board: Mat knife, metal straight-edge (or metal ruler), and newsboard.
3. Prepare cutting area –
   a. Clear table surface of all materials.
   b. Use newsboard to protect surface of table.
   c. Make sure nothing is underfoot (pencils, erasers on floor) that might cause you to slip or stumble during cutting.

4. Proper procedure for safe, clean cutting of art paper or board –

   a. Make sure fingers of free hand (hand used to hold metal straight-edge) are not too close to cutting blade path.

   b. Hold the cutting blade at a low angle – to prevent "tearing" of paper or board.

   c. Initial (first) cut:

      Lightweight paper – Light pressure on razor blade, followed by one or two additional passes (cuts) will usually produce complete separation (one piece from another) and will insure clean edges on both pieces.

      Medium or Heavy Board – Light pressure on razor blade (for medium) or mat knife (for illustration board) creates a "groove" which blade will follow on subsequent (following) passes – or cuts. On medium or heavy board it usually takes *two or three light* cuts to make a good groove for the blade to follow.

      Importance of making initial (first) cut (or cuts) *lightly:*

      (1) Light pressure on blade enables you to make a more accurate cut.

      (2) Less likely to have blade ride up over edge of metal ruler and possibly cut fingers.

5. It is necessary to learn to cut all kinds of paper and board, and to cut it cleanly; without ragged or torn edges.

   You will learn to cut paper and board cleanly and safely if:

   a. you don't "hurry".

   b. you learn to make first cut (or cuts – if heavy board) LIGHTLY.

APPLICATION:

Distribute sheet of newsboard, sheet of white drawing paper, piece of posterboard, new single-edge razor blade, metal straightedge (or metal ruler) to each student.

1. After placing newsboard on table surface and white drawing paper on top of that, students are to practice cutting 1" (approx) strips, using metal ruler and razor blade.

   Instructor should circulate to see that all students are observing safe practices and making clean cuts.

2. As each student finishes cutting drawing paper with razor blade, instructor can issue a mat knife for cutting posterboard. (Obviously, supply of mat knives will be limited and a pass-along system would be used. Suggested size for posterboard pieces is 11"x14" and width of each of four strips to be cut is 4")

CRITERIA:

1. No more than one half of all cuts made on drawing paper shall have ragged or torn edges.
2. No more than one half of all cuts made on posterboard shall have ragged or torn edges.

   Instructor to check student's work upon call from student that he has finished assignment.

MATERIALS NEEDED:

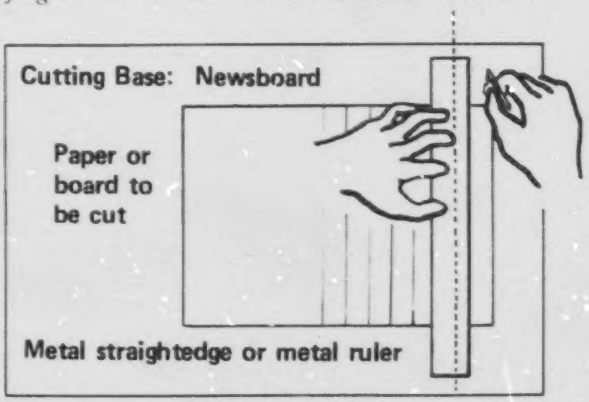
1. Supply of new single-edge razor blades
2. Supply of mat knives (with new or sharp blades)
3. Sharpening stone
4. Supply of newsboard
5. Metal straight-edges or metal rulers
6. 3H or 6H drawing pencils
7. Supply of white drawing paper
8. Supply of posterboard
9. Assignment Sheet: Safe and Effective Use of Cutting Blades (See next page)

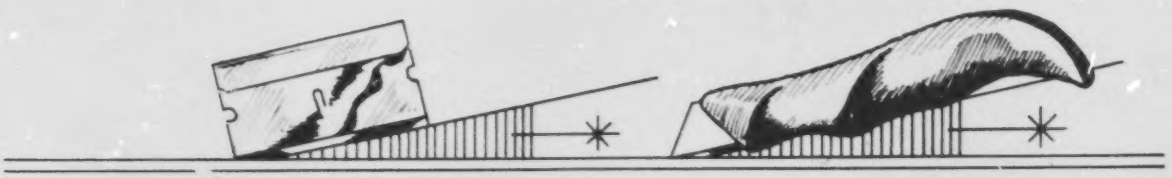
UNIT VI – LESSON 6 NAME: _____

ASSIGNMENT SHEET: Safe and Effective Use of Cutting Blades

Safety Cautions:

1. Make sure free hand is holding metal straight edge (or metal ruler) FIRMLY – and that *fingers are WELL BACK FROM CUTTING EDGE!*
2. Report *any* injury to instructor IMMEDIATELY!





Whether cutting with razor blade or mat knife keep *ANGLE OF BLADE LOW. This, and a sharp blade will make clean cuts.

Directions:

1. Position piece of 9"x12" drawing paper horizontally on your drawing table.
2. Position metal straightedge, or metal ruler, vertically on drawing paper about 1" in from righthand edge of paper.
3. Using a single-edge razor blade, cut off the approximately 1" strip.
4. Move straight edge, or ruler, to your left about 1" and repeat above (3.) Do this until you have cut nine 1" strips.
5. Call instructor and have him check the cut edges of each strip.
6. If drawing paper was properly cut, he will give you a piece of 11"x14" posterboard to cut into four 4" strips using the mat knife.
7. Position posterboard as you did drawing paper and place straightedge or ruler as you did in 2. above.

Your performance will be satisfactory if:

1. You have observed the safety precautions mentioned in 1. and 2. under Safety Caution, above.
2. Not more than half of the cuts made on the drawing paper and posterboard are ragged or torn.

UNIT VII – INTRODUCTION TO COLOR THEORY

LESSON 1 – Color Description – 1st Method

OBJECTIVES:

Student will be able to:

1. List the terms used in Birren's method of color description to describe the seven forms of color visually perceived.
2. Choose a color and proceed to mix the six remaining forms according to Birren's color triangle.
3. State why it is important to have a meaningful method for describing color.

INTRODUCTION:

1. (Show color samples) "Spanish Red" – "Temptation Pink"
2. What do these terms (words) mean?
   a. Do they tell what the colors look like?
   b. Would they guide you in the mixing of them?
3. These are kinds of terms (words) used by paint manufacturers and they serve a purpose – but they are meaningless as descriptive terms for the artist.
4. It is important to have a meaningful method for describing color if knowledge is to be gained. – Needed is a method which has meaning to most people if we are to be able to talk to each other about color.

PROCEDURE:

1. Birren's Color Triangle is such a method (Show Color Triangle with terms – see page following MATERIALS NEEDED: list).
2. Point out each descriptive term (word) and tell what it means.
3. Show Color Triangle with colors applied.
   Go from term (word): "Color" to example of actual (pure) Color or Hue.
   "White" to example of White
   "Black" to example of Black
   "Gray" to example of Gray – black and white combined
   "Tint" to example of Tint – (pure) color and white combined
   "Shade" to example of Shade – (pure) color and black combined
   "Tone" to example of Tone – (pure) color mixed with white and black (or with gray)
4. Important to realize – color perception is a visual sensation and has a psychological effect.

The Color Triangle represents the fact that all colors seen fall into one of the seven forms it contains.

APPLICATION:

1. Students are to practice mixing each of the following: tints, grays, shades, and tones using several (pure) colors. Practice to be done on white drawing paper. Check results with instructor.

2. Upon completion of practice, students are to lay out two color triangles in accordance with Assignment Sheet: The Color Triangle – one method of color description. (See page following Overhead Transparency: Birren's Color Triangle.)

CRITERIA:

1. Performance will be satisfactory if construction of two color triangles is in accordance with instructions contained in Assignment Sheet, and colors applied to second triangle are in proper location.

MATERIALS NEEDED:

1. Color Samples. (See INTRODUCTION. Can be prepared by instructor or suitable samples may be obtained in form of color selection chart from paint store.)
2. Overhead Transparency: Birren's Color Triangle
3. Overhead Projector (with extension cord, if necessary)
4. Assignment Sheet: The Color Triangle – one method of color description
5. 4-ply Vellum Finish Bristol Board
6. 3H or 6H drawing pencils
7. White drawing paper
8. 12" scales
9. Compasses (with pen attachments)
10. Ruling pens
11. Black India ink
12. Pink Pearl Erasers
13. #3 red sable brushes
14. Tubes of Designers Colors
15. Water jars
16. Color Triangle – *with colors applied* (for use in PROCEDURE: 3.)
17. For Reference:

    CREATIVE COLOR – Faber Birren
    Published by Van Nostrand Reinhold Company,
    N.Y., N.Y. – 1961
    (Library of Congress Catalog Card Number
    61–6947)

PAGES 112 THROUGH 114 CONTAINING BIRREN'S COLOR TRIANGLE AND RELATED ASSIGNMENT ARE COPYRIGHTED AND WERE REMOVED FROM THIS DOCUMENT PRIOR TO ITS BEING SUBMITTED TO THE ERIC DOCUMENT REPRODUCTION SERVICE.

UNIT VII – INTRODUCTION TO COLOR THEORY

LESSON 2 – Color Description – 2nd Method

OBJECTIVES:

Student will be able to choose correct terms for describing at least two of the four color samples supplied him: using the two methods of color description he has been taught. (1st method: Birren's Color Triangle and 2nd method: Hue-Value-Chroma)

INTRODUCTION:

1. Review Lesson 1 – stress importance of having a system of terms (words) for color description that is meaningful.
2. In Lesson 1 you learned that the brain tends to give all colors a simple order: (pure) Color, White, Black, Tint, Shade, Tone and Gray – even though scientifically there are many different light wave lengths and degrees of brightness to color.
3. In this lesson you'll learn of a second method for color description:

   Any given color may be described in terms of – Hue, Value and Chroma.

PROCEDURE:

(It is suggested that instructor prepare samples of each of the following to be shown to students as terms are defined.)

1. **Hue** – The term (word) used to describe one chromatic color and differentiate it from another.

   Examples: Red from Orange – Orange from Yellow
   Rose has a reddish hue.
   Ivory has a yellowish hue.

2. **Value** – The term (word) used to describe the lightness (brightness) or darkness of a color. The lightness or darkness of a color is generally determined in reference to corresponding values of gray scale.

   Show example of Pink – has high value.
   Compare Pink to corresponding value on gray scale.

   Show example of Maroon – has low value.
   Compare Maroon to corresponding value on gray scale.

3. **Chroma** – The term (word) used to describe the relative purity or grayness of a color.

   Examples: Orange – strong chroma (purity of color)
   Tan – weak chroma (grayness of color)

The comparison is based on how far the color has gone from a neutral gray. The farther it has gone the more chroma it has.

Note: Sometimes Chroma of a color is referred to as "Intensity" or "Saturation".

4. Interesting fact – there are more terms (words) used to describe modifications (changes) of warm colors than there are for cool colors, – because tints, shades and tones of warm colors are more likely to have a noticeably different appearance from their pure originals.

   Examples: Pink – Red, Lavender – Purple, Brown – Orange

   Whereas, tints, shades and tones of cool colors like green and blue still hold the same basic visual quality and remain green and blue for all practical purpose.

APPLICATION:

1. Using Designers Colors on drawing paper, each student is to paint samples of the following colors:

   Yellow, Orange, Maroon, Tan, Gray, Purple, and Green

2. Out of the seven completed samples, choose four. Using scissors, cut a 1"x1" (approx.) piece out of each of the four chosen colors and paste them up on Assignment Sheet: Two Methods of Color Description.

3. Complete Assignment Sheet in accordance with directions contained therein.

CRITERIA:

1. Student performance will be acceptable if the descriptions of each color sample, using Methods A (Color Triangle) and B (Hue–Value–Chroma), have only one error in each method.

MATERIALS NEEDED:

1. Prepared examples of items listed under PROCEDURE: 1., 2., and 3. (Including Gray Scale with 9 steps)
2. Assignment Sheet: Two Methods of Color Description (see next page)
3. Supply of white drawing paper
4. Supply of Designers Colors (see APPLICATION: 1 above)
5. #3 red sable brushes
6. Water jars
7. Rubber cement and pickups
8. Tracing paper (for slip/cover sheets)
9. 3H pencils
10. Scratchpaper
11. For reference: *CREATIVE COLOR* – Faber Birren

UNIT VII – LESSON 2 NAME: _____

ASSIGNMENT SHEET: Using Two Methods of Color Description

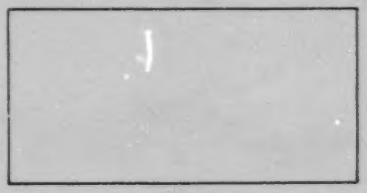
Directions:

1. Using Designers Colors, paint samples of the following colors on drawing paper: Yellow, Orange, Maroon, Tan, Gray, Purple, and Green.
2. When samples have dried, choose any 6 of the 7 to cut out in 1"x2" swatches and paste up in areas marked for them.
3. Circle the term (word) or check the word which best describes the color sample. "A" is Birren's Color Triangle method of color description and "B" is the "Hue, Value, Chroma" method of color description.

A – Is sample: (a) a pure hue, (b) white, (c) black, (d) gray, (e) tint, (f) shade or (g) tone?

B – What is sample's hue? _____

Is its value __high, __ medium, __low?
Is its chroma__ strong, __ medium, or __weak?



A – Is sample: (a) a pure hue, (b) white, (c) black, (d) gray, (e) tint, (f) shade, or (g) tone?

B – What is sample's hue? _____

Is its value__ high, __ medium, __low?
Is its chroma__ strong, __ medium, or __weak?

A – Is sample: (a) a pure hue, (b) white, (c) black, (d) gray, (e) tint, (f) shade, or (g) tone?

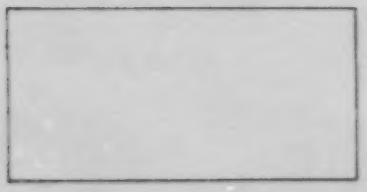
B – What is sample's hue? _____

Is its value__ high, __ medium, __ low?
Is its chroma __ strong, __ medium, or __ weak?

A – Is sample: (a) a pure hue, (b) white, (c) black, (d) gray, (e) tint, (f) shade, or (g) tone?

B – What is sample's hue? _____

Is its value__ high, __ medium, __ low?
Is its chroma strong, medium, or __ weak?



A – Is sample: (a) a pure hue, (b) white, (c) black, (d) gray, (e) tint, (f) shade, or (g) tone?

B – What is sample's hue?_____
Is its value__ high,__ medium,__ low?
Is its chroma__ strong,__ medium, or __ weak?

A – Is sample: (a) a pure hue, (b) white, (c) black, (d) gray, (e) tint, (f) shade, or (g) tone?

B – What is sample's hue?_____
Is its value__ high,__ medium,__ low?
Is its chroma__ strong,__ medium, or __ weak?

UNIT VII – INTRODUCTION TO COLOR THEORY

LESSON 3 – Color Wheels

OBJECTIVES:

Student will be able to:

1. State two out of three reasons for having color wheels that have different "primary colors."
2. Name the man who developed a color wheel which represents the minimum number of primary colors needed to make full spread of fairly pure colors.
3. Demonstrate his understanding of the need for orderly development of colors by making his own color wheel.

INTRODUCTION:

1. (Demonstrate beam of sunlight directed through a prism.)

   Produce spectrum of pure colors.
2. This spectrum (range) of colors is the natural, scientific order of colors – from Red (color of long wave length – low frequency) through Orange, Yellow, Green, Blue into Violet (color of short wave length – high frequency). Spectrum of sunlight is without true purple. Purple is formed when the red and violet ends of visible spectrum are brought together in a blend.

PROCEDURE:

1. It was the beam of sunlight directed through a prism that caused Sir Isaac Newton to chart first color wheel in about 1666 – 7 hues (colors) red, orange, yellow, green, blue, indigo, and violet.
2. Not all color wheels are same.
   a. Traditionally – based on primaries of red, yellow, blue.
   b. H.E. Ives – based mainly on mixing of color – primaries of yellow, magenta, cyan.
   c. Ostwald (Psychologist's concept of color) – based on primaries of red, yellow, sea-green, ultramarine blue.
   d. Munsell – based on primaries of red, yellow, green, blue, purple.
   e. Physics of Light – based on primaries of red, green, blue-violet – light mixtures of these colors will form other pure colors.

3. Technically, there is good reason for this difference in color wheels.
   a. Physics of Light – red, green, blue-violet
   b. Pigments and Dyes – magenta, yellow, cyan
   c. Human Vision – red, yellow, green, blue

   One is not better than the other – they each serve a purpose.

4. Artists who work with pigments still need a guide containing a red, yellow and blue. More importantly, they need organization of color.

5. The guide we will use is the one developed by Ives. The primary colors of this are: Magenta (red), Yellow, Turquoise (blue). – (Show prepared example of Ives' wheel.)

   Represent the minimum primary colors which, in combination, will produce fullest range of fairly pure intermediary colors.

   Opposite hues (colors) on Ives color wheel:

Magenta – Green	Yellow-Orange – Blue
Red – Blue-Green	Yellow – Violet
Orange – Turquoise	Yellow-Green – Purple

   Above pairs of opposites important for two reasons:
   a. Represent average pigments, which when mixed together, neutralize each other and produce grays.
   b. Are fairly accurate visual complements.

6. Each of you is going to make his own version of a color wheel using following colors:

   Magenta, Orange, Yellow, Green, Turquoise, and Violet

APPLICATION:

1. Each student is to mix straight rows of intermediate colors, (one row for each pair) beginning with first pair of colors:

   Magenta – Orange
   Orange – Yellow
   Yellow – Green
   Green – Turquoise
   Turquoise – Violet

   The *number of intermediate colors, or steps* between each of the two colors in a pair is strictly up to each student. Effort should be made, however, to have all steps appear to be equally removed from each other in visual difference.

2. When a row of intermediate colors, or steps, have been mixed for each pair of colors, cut steps apart and paste up in a circle on a sheet of drawing paper.

CRITERIA:

1. Performance will be satisfactory if visual difference between steps is reasonably equal and same number of steps has been mixed between each color in each pair of colors.

2. And all excess rubber cement has been removed from pasteup of color steps.

MATERIALS NEEDED:

1. Prism and light source
2. Prepared example of Ives' Color Wheel suggested for PROCEDURE 5.
3. Supply of White drawing paper
4. Supply of Designers Colors: Magenta, Orange, Yellow, Green, Turquoise, and Violet
5. Water jars
6. #3 red sable brushes
7. Supply of scissors
8. Rubber cement dispensers and pickups
9. For reference: *CREATIVE COLOR* – Faber Birren
10. Assignment Sheet: Personal Color Wheel (See next page)

UNIT VII – LESSON 3 NAME: _____

ASSIGNMENT SHEET: Personal Color Wheel

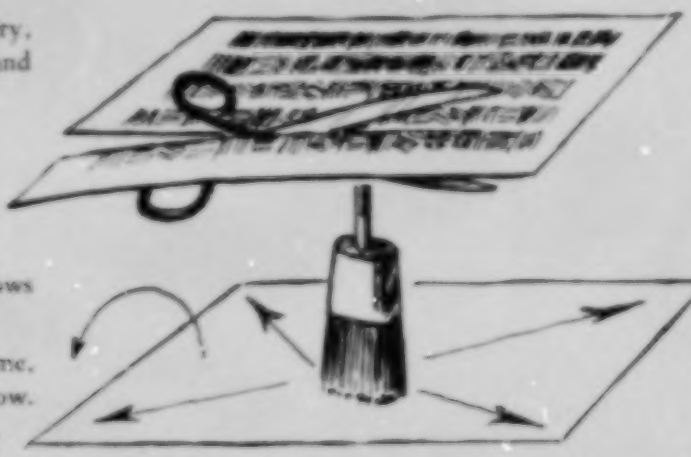
Directions:

1. You are to mix straight rows of intermediate colors, using each of the following pairs of colors:
   - Magenta–Orange
   - Orange–Yellow
   - Yellow–Green
   - Green–Turquoise
   - Turquoise–Violet

2. The number of intermediate colors, or steps, is up to you. Try to make each step *equally different* in visual value.

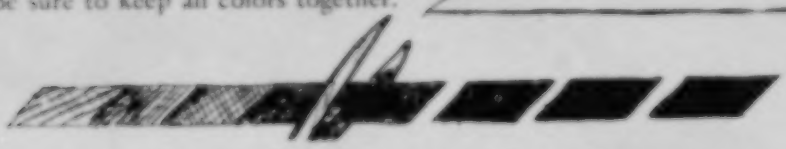
3. When all 5 rows of color are dry, turn drawing paper FACE DOWN and apply rubber cement to the back.

		Intermediate colors or steps			
Row 1	Mag.				Orng.
Row 2	Orng.				Yel.
Row 3	Yel.				Gr.
Row 4	Gr.				Turq.
Row 5	Turq.				Vio.

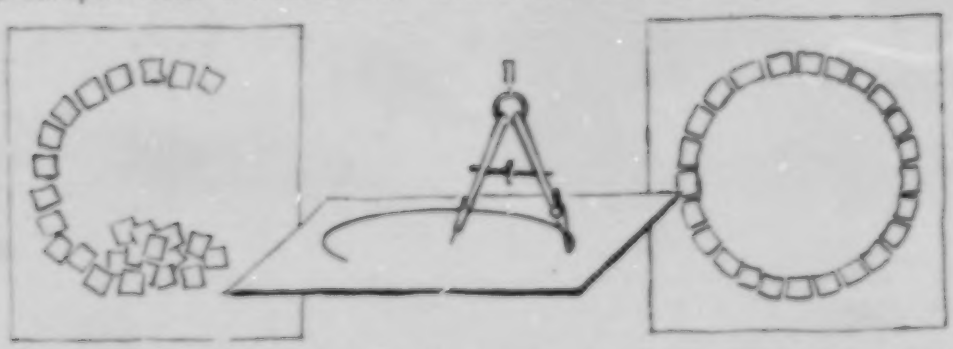


4. When rubber cement is dry, cut rows apart.

   Taking one row of colors at a time, cut each color apart from the row. Be sure to keep all colors together.



Arrange cut-apart colors in a circle, draw circle, and cement colors in place.



Your color wheel will be satisfactory if there is a visual difference between steps and all excess rubber cement has been removed from pasteup of colors.

UNIT VII – INTRODUCTION TO COLOR THEORY

LESSON 4 – Importance of Gray Scale

OBJECTIVES:

Student will be able to:

1. Demonstrate his understanding of "visual order" and "values" by producing:
   a. A 9Step Gray Scale
   b. An assigned scale (Tint, Shade, or Tone)

   Both scales are to contain grades (steps) that are reasonably equal in visual difference.

INTRODUCTION:

1. Review: In Lesson 3 each of you made your own color wheel – not everyone had the same number of intermediate colors, or steps, between each of the two colors of the five pairs used to make up the wheel. This was strictly up to individual.

   BUT, all of you had one thing in common – Visual order and analogy (logical sequence).

2. Visual order and analogy are important in mixing Scales also.

3. What are Scales? Pure colors that have been graded by adding some white, or black, or some gray.

PROCEDURE:

1. (Show Color Triangle used in Lesson 1)
   a. Scales formed (made) by adding some white – Tint Scales
   b. Scales formed (made) by adding some black – Shade Scales
   c. Scales formed (made) by adding some gray – Tone Scales

   The white, black, or gray was added to pure color.

2. Adding white, black, or gray to a pure color is not the only way to make Scales – but right now our main concern is to realize that visual order is necessary because it is where such order exists that *the eye is agreeably satisfied.*

3. Gray Scale – first in importance
   a. Used to measure corresponding values of chromatic colors.
      Example: In 2nd Method of Color, description was used to determine lightness or darkness of a color in definition of VALUE and purity or grayness of a color in definition of CHROMA.
   b. Used to develop color schemes whose basis is in carefully arranged value steps.

4. Gray Scale has 9 Steps – Black through White. Value 5 is middle gray. (Show Gray Scale used in Lesson 2.)

5. It is important in color that you can demonstrate your understanding of "visual order" and "values" by being able to make scales (gray, tint, shade, and tone).

APPLICATION:

1. Each student is to make a 9-Step Gray Scale – to be checked by instructor for appearance of equally removed steps.

2. Each student will be assigned to one of three groups: to make Tint Scales; 2nd group: to make Shade Scales; and 3rd group: to make Tone Scales.

   a. The number of steps (grades) to be made in scale assigned, is strictly up to individual student. Important thing is to develop feeling for colors in different forms of orderly change.

   b. Steps (grades) of scale are to be painted in a row, cut apart and pasted up on a sheet of drawing paper. Arrangement of pasted-up steps are up to student so long as visual order is evident.

CRITERIA:

1. Gray Scale: Performance will be satisfactory if scale has 9 steps, and if visual difference between steps is reasonably equal.

2. Assigned Scale: (Tint, Shade, or Tone) Performance will be satisfactory if correct harmonizing element was used for assigned scale (White for Tint, Black for Shade, or Gray for Tone Scale), visual difference between steps is reasonably equal, and all excess rubber cement has been removed from pasteup.

MATERIALS NEEDED:

1. Color triangle (used in Lesson 1)
2. Gray scale (used in Lesson 2)
3. Supply of 4-ply Vellum Finish Bristol (for Gray Scale)
4. Supply of White drawing paper (for Assigned Scale and pasteup)
5. Tubes of Designers Colors
6. #3 red sable brushes
7. Water jars
8. For Reference: *CREATIVE COLOR* – Faber Birren
9. Assignment Sheet: Color Scales (see next page)

UNIT VII – LESSON 4 NAME: _____

ASSIGNMENT SHEET: Color Scales

Directions: **(This will be a two-part assignment)**

Part I – (9-Step Gray Scale)

1. Using white and black Designers Colors, you are to mix one row of intermediate colors. In this case the intermediate colors will be 7 different values of gray between white and black. (With white and black added there will be 9 steps.)

2. When colors are dry, apply rubber cement to the back of drawing paper, cut entire row from sheet, and paste it up on a clean sheet of drawing paper.

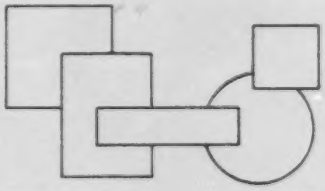
3. After cleaning off excess rubber cement and writing your name on sheet containing the 9-Step Gray scale, call instructor so you can check results together. Your Gray Scale will be satisfactory if there is a reasonable progression of values from white to black and all excess cement has been removed.

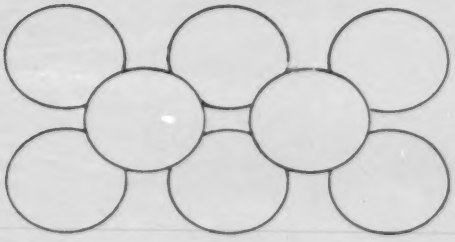
Part II – (Assigned Scale)

1. You will be assigned one of the following scales to make:

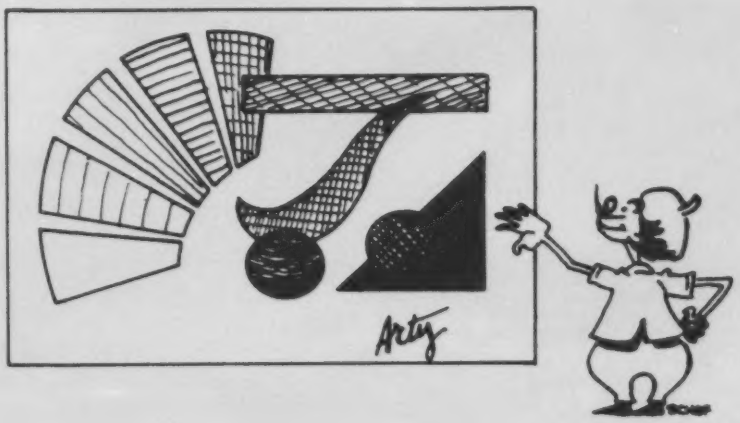
   TINT SCALE – (a pure color + white)
   SHADE SCALE – (a pure color + black)
   TONE SCALE – (a pure color + gray)

2. Regardless of which scale is assigned, you have the choice of whatever pure color you care to use. You may also mix whatever number of intermediate colors, or steps, you choose. In addition, you may choose how you want to present your scale. There are two examples of different kinds of presentations below:





Your assigned scale will be satisfactory if the correct harmonizing element was used. Example: for a tint scale, harmonizing element would be white. There must be a reasonable visual difference between steps, and all excess rubber cement has been removed – if presentation is in the form of a pasteup.



UNIT VIII – BASIC DRAWING

LESSON 1 – Sketching "On-the-Board"

OBJECTIVES:

Student will be able to:

1. State why conditions for drawing "on-the-board" make it necessary to have a procedure that is different from that used when working in front of an easel.
2. Demonstrate drawing straight and curved lines using method of "looking where he's going – not where he's been."

INTRODUCTION:

1. Stereotype of artist – working in garret studio at easel.
2. Realistically – many artists engaged in various phases of commercial art are working "on-the-board".
3. Method of sketching done "on-the-board" is different from sketching, drawing, and painting on easel.

PROCEDURE:

1. Types of work done, tools used, many of the materials used, and the time factor – all different.
2. Considering above items, it is natural that procedure be different.
3. Procedure for sketching "on-the-board" – (Group Students and Demonstration)
   a. Art paper is in comfortable position.
   b. Sit semi-upright – not ramrod straight or slumped over work.
   c. Hold pencil:
      (1) Farther back than for writing
      (2) Loosely in hand
      (3) Move drawing-hand, wrist, and lower arm *as one unit* – not stiffly rigid but in relaxed motion.
4. Drawing Lines – straight and curved
   a. Straight – "where you're going – not where you've been"
      (1) Place a "dot" at start of line and at end of line.
      (2) Put pencil on first dot then LOOK AT SECOND DOT and, without looking back, draw line to second dot.
   b. Curved – "where you're going – not where you've been".
      (1) For slow or fast curves – place "dots" at start, high point, and end of curve.

(2) Place pencil on first dot, *look at second dot*, and begin to draw – as you approach second dot *move eyes to third dot* and continue curve to end.

(3) For "S" curves – place "dots" at start and end of "S" and at points along "S" curve that may be of help to you.

5. It takes time to develop skill.
   a. Stay "loose" – hold pencil loosely, move arm freely, and draw lines *lightly*.

APPLICATION:

1. Using the "dot" method, practice drawing straight and curved lines on Layout paper. Lines to be both vertical and horizontal. No erasers are to be used.

2. At conclusion of practice, instructor is to issue two sheets of Layout paper to each student.

   First sheet: Draw two horizontal lines, two vertical lines, and two lines at about 60° angle.

   Second sheet: Draw two slow curves, two fast curves, and two "S" curves.

   Use "dot" method in drawing all lines. Write name on both sheets and turn into instructor.

CRITERIA:

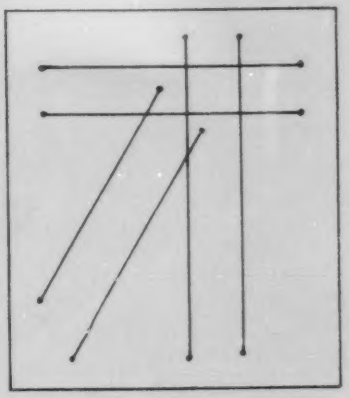
1. Performance will be acceptable if lines drawn indicate "unhesitated movement" and pass within ¼" of *ending dot* for straight lines, and ½" of each dot, after starting dot, for curves.

MATERIALS NEEDED:

1. Supply of 11"x14" Layout paper
2. HB, 2B, or 4B drawing pencils
3. Single-edge razor blades
4. Sanding pads
5. Cloths (or paper towels for wiping graphite off sharpened pencils)
6. NO ERASERS ARE TO BE USED.

UNIT VIII – LESSON 1 **NAME:**_____

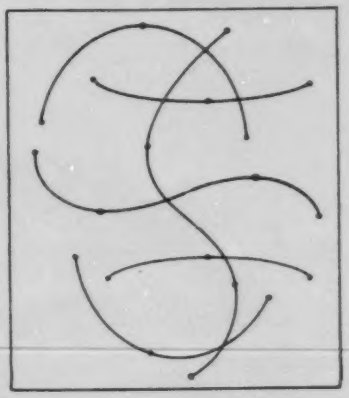
ASSIGNMENT SHEET: Sketching "On-the-board"



Directions:

1. You will need two sheets of Layout paper and an HB, 2B, or 4B drawing pencil – NO ERASER.

2. On first sheet of Layout paper draw:
   a. 2 Horizontal lines
   b. 2 Vertical lines
   c. 2 60° (approximately) lines
   Note: Use "dot" method at the beginning and end of each line.
   LOOK AT WHERE YOU'RE GOING – NOT WHERE YOU'VE BEEN!



3. On Second sheet of Layout paper draw:
   a. 2 Slow curves
   b. 2 Fast curves
   c. 2 "S" curves

   Note: Use "dot" method at beginning, high point, and end of curve.

4. Your performance will be acceptable if lines drawn indicate (show) "unhesitated movement" and pass within ¼" of *ending dot* for straight lines, and ½" of each dot, after the starting dot, for curves.

REMEMBER, DO NOT USE AN ERASER AND DRAW LINES **LIGHTLY** – stay loose!

UNIT VIII – BASIC DRAWING

LESSON 2 – Proportion

OBJECTIVES:

Student will be able to demonstrate his knowledge of term "proportion" by using a rod to measure accurately height-to-width of given objects.

INTRODUCTION:

1. What is meant by "proportion?"
2. (Hold up ½-gallon milk carton and point out proportions.) Height is almost 2½ times the width.

PROCEDURE:

1. (Show ¼"x16" wooden dowel.) This will be the tool used for measuring proportions.

   Notice that it doesn't have any "marks" on it like the 12" scale.

2. How to use rod – (Distribute rods to students and *have them duplicate procedure.)*
   a. Hold firmly, in your right hand – with index finger and middle finger *in front of the rod* – and your ring finger and little finger *behind the rod.* This way of holding the rod allows you to place your thumb *lightly* against back of rod and move it freely, as needed.
   b. Extend arm holding rod, fully.
   c. Line up the tip of the rod with one extreme of the longest dimension of an object.
   d. Move thumb, which is *resting lightly* against rod, to the opposite extreme of the longest dimension of the object.

      You have now "measured" longest dimension (distance between tip of rod and the end of your thumb)
   e. To measure shortest dimension – arm still extended – turn rod and line up tip with one extreme of the shortest dimension. Do not move your thumb.
   f. Extend your "free arm" and place tip of index finger on rod at the opposite extreme of shortest dimension.

      You have now "measured" shortest dimension (distance between tip of rod and the *end of index finger*).
3. What is "proportion?" – relationship of height-to- width.

4. Converting proportion of object to a drawing.

   If object is two times as high as it is wide then drawing must be two times as high as it is wide.

   It is necessary to determine where, on the drawing paper, you want to place the two extremes of the longest dimension of the object. Then you can figure out where the two extremes of the shortest dimension will fall on the drawing paper.

APPLICATION:

1. Each student is to measure the proportions (height-to-width) of objects designated by instructor; writing name of object measured and its proportions.

CRITERIA:

1. Performance will be satisfactory if proportions written next to the name of each of the designated objects are correct.

MATERIALS NEEDED:

1. ½-gallon milk carton (for INTRODUCTION: 2.)
2. Supply of ¼"x16" wooden dowels (Use as measuring rods.)
*3. List of "Designated Objects to be Measured" (APPLICATION: 1. – Such as: Rubber cement dispenser, Storage cabinet, Window in shop, Drawing table, etc.)
4. Pencils

*See Assignment Sheet: Proportion (Use of measuring rod) on next page

UNIT VIII – LESSON 2 NAME: _____

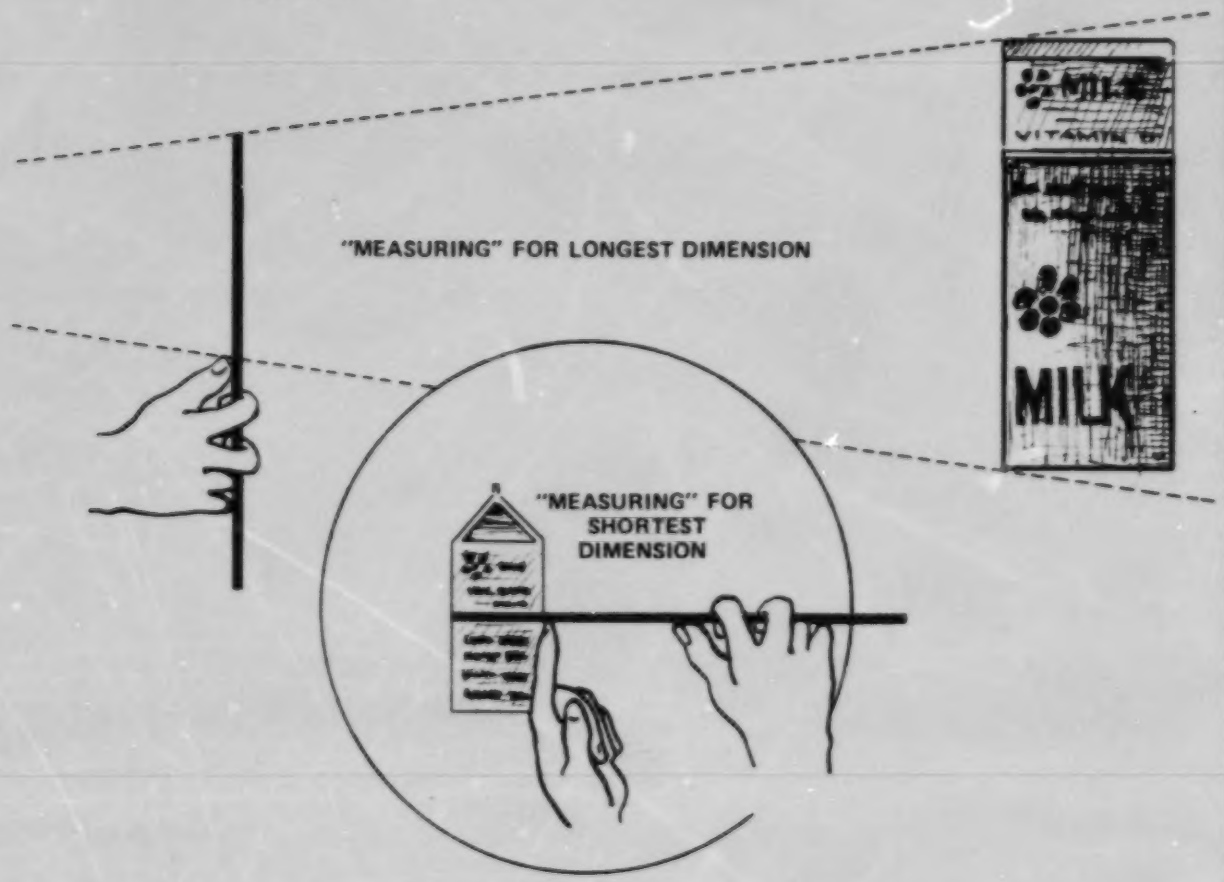
ASSIGNMENT SHEET: Proportion (Use of measuring rod)

Directions:

1. Following is a list of objects you are to "measure". Find the proportion.
   a. Rubber cement dispenser _____
   b. A drawing table near you _____
   c. Storage cabinet _____
   d. Book (lying on table) _____
   e. Water jar _____
   f. Window (one section) in shop _____
   g. One gallon container of rubber cement _____

2. Write the proportion (height-to-width) in the blank space next to each object on the list above. Example: If a milk carton were on the list a proper answer would look like this:
   a. Milk Carton *is 2½ times as high as it is wide.*

Your performance in using the measuring rod to find proportion will be acceptable if you do not have more than two items whose proportions are incorrect.



UNIT VIII – BASIC DRAWING

LESSON 3 – "Seeing"

OBJECTIVES:

Having used a measuring rod to determine the proper size and position of each part in relation to all other parts and the whole, student will be able to draw an object, chosen by himself, with reasonable accuracy.

INTRODUCTION:

1. What is meant by "seeing?" – "Seeing" is noticing *every* detail.

   Example: I wear a watch, and you've all seen it. Now, tell me what kind of numerals are on the dial? Is the band leather or metal? Is it round or square, etc.?

2. "Seeing" – noticing every detail is a *must* in drawing.

PROCEDURE:

1. (Hold rubber cement dispenser in hand.)
   Seeing has two main parts:

   a. *First*, look at the whole object – in this case, from top of handle to bottom of jar.

   b. *Second*, look at the parts. – Where does lid come in relation to total height of jar? How long is handle above lid in relation to total height of jar? And so on.

2. In Lesson 2 you learned how to use the rod to measure proportion of *total* height to width of an object.

3. (Use Overhead Projector with acetate roll to demonstrate measuring with rod and converting proportions of object to drawing paper.)

   (Using rod) The height of the rubber cement dispenser is three times its width. *Mark height and width on acetate roll.*

   (Using rod) From the top of the handle to the top of the lid is about 1/3 of the total height. *Mark position of top of lid in relation to total height on acetate roll.*

   Continue to measure and mark as you break the total object down into smaller parts. *Also, sketch in shapes as you go* so that students can see how marking proportions help in drawing any object.

4. Again, "seeing" is noticing *every* detail. First, all of the object – then, each part in relation to the whole and to each other.

   a. Use the rod to help you measure – the whole first, and then each part.

   b. Mark these "measurements" down on drawing paper and begin to sketch them in.

APPLICATION:

1. Each student, using the rod to measure, is to draw an object of his choosing (Rubber cement dispenser, R.C. thinner dispenser, Fixative spray can, scissors, etc.) on Assignment Sheet and in pencil. No erasers are to be used.

CRITERIA:

1. Student's performance will be acceptable if finished drawing, when compared to object drawn, is reasonably proportional throughout.

MATERIALS NEEDED:

1. Overhead projector (with extension cord, if necessary) with acetate roll for demonstration – see PROCEDURE: 3.
2. Grease pencil (or felt tip marker)
3. Supply of ¼"x16" wooden dowels
4. HB, 2B, or 4B drawing pencils
5. Single-edge razor blades
6. Sanding pads
7. Cloths (or paper towels for wiping graphite off sharpened pencils)
8. NO ERASERS ARE TO BE USED
9. Assignment Sheet: "Seeing" – *every* detail (See next page.)

UNIT VIII – LESSON 3 NAME: _____

ASSIGNMENT SHEET: "Seeing" – *every* detail

Directions:

1. You are to choose an object to draw in the space provided on this sheet. Here are a few suggestions: Rubber cement dispenser, rubber cement thinner dispenser, a 1 gallon can, a pair of shears, or a tube of paint. The object you choose need not be among those suggested. Please, do *not* use an eraser!

2. Use Assignment Sheet: Proportion (Use of measuring rod), from Lesson 2, as an aid (help) in finding the proper size and position of each portion of your chosen object in relation to all other parts and the whole object.

Helpful Hint:

Start by measuring the whole (all) of the object you choose to draw: total height-to-total width. Then, begin to break the object down by measuring the next largest part – then the next largest, etc.; until you have measured *(and marked on your paper)* the size and position of *every* part of the object. Also, as you mark in the measurements and begin to draw construction lines, make sure you draw them LIGHTLY. This will avoid confusing you and allow you to darken those lines you want to show the size and shape of your chosen object.

Your drawing will be satisfactory if it is reasonably proportional to the object you chose to draw and there is no evidence of having used an eraser.

UNIT VIII – BASIC DRAWING

LESSON 4 – Importance of Cube As a "Key" Shape

OBJECTIVES:

Student will be able to:

1. Demonstrate using diagonal lines to find centers of planes on a cube, and establish horizontal and vertical axes of this solid.
2. Demonstrate ability to construct at least one geometric shape within the lines used to construct a cube.

INTRODUCTION:

1. (Using Overhead Projector, show O.H. Transparency: Cube from Unit I, Lesson 1)

   Review: Basic Shapes
   a. Cube, cylinder, cone, and sphere
   b. These shapes are "forms".
   c. "Forms" have three dimensions.

2. (Project O.H. Transparency: X-Ray vision – construction lines)

   In order to draw the outside shape of an object, you need a little "x-ray vision" – you have to lightly construct (draw) the inside or part you cannot see. (Point out light construction lines in transparency.)

PROCEDURE:

1. Cube is a "key" shape. It has two very useful properties.
   a. Using diagonal lines, you can find the center of any plane. (Use O.H. Transparency: finding plane centers – diagonals.)
   b. Connecting center points of any two planes gives you an axis. (Use O.H. Transparency: Establishing axes – joining centers.)
2. How to use this "key" shape to draw other shapes. (Use O.H. Transparencies: key to other shapes – pyramid, triangular prism, and steps.)
   a. Pyramid – (Point out how vertical axis was located and used to find apex of pyramid.)
   b. Prism – (Point out how vertical axis was located and used to find the ridge of triangular prism.)
   c. Steps – (Point out how centers, on each of three planes, were found and used to construct steps.)

APPLICATION:

1. Each student is to make a drawing of a cube showing construction lines for unseen planes, diagonal lines for centers of all planes of the cube, and draw vertical and horizontal axes of cube. Finished drawing is to be checked by instructor.

2. Upon approval of first drawing by instructor, each student will be assigned to draw (his choice) a pyramid or triangular prism: to be constructed within a cube and to show construction lines.

CRITERIA:

1. First drawing (**APPLICATION: 1.**) must show construction lines for unseen planes, diagonal lines for centers, and vertical and horizontal axes.

2. Second drawing (**APPLICATION: 2.**) must be constructed within a cube. Show construction lines for unseen planes, and use of diagonal lines for construction of either a pyramid or prism.

MATERIALS NEEDED:

1. Overhead projector (extension cord, if necessary)
2. O.H. transparency: Cube (See Lesson 1, Unit I)
*3. Set of O. H. transparencies: Finding Centers & Axes
**4. Set of O. H. transparencies: "Key" for Drawing Other Shapes
5. Supply of White drawing paper (or Layout paper)
6. HB, 2B, or 4B drawing pencils
7. Single-edge razor blades
8. Sanding pads
9. Cloths (or paper towels for wiping graphite off sharpened pencils)
10. Pink Pearl erasers
11. Assignment Sheet: "KEY" Shape (See 6 pages from this one)

* See next page

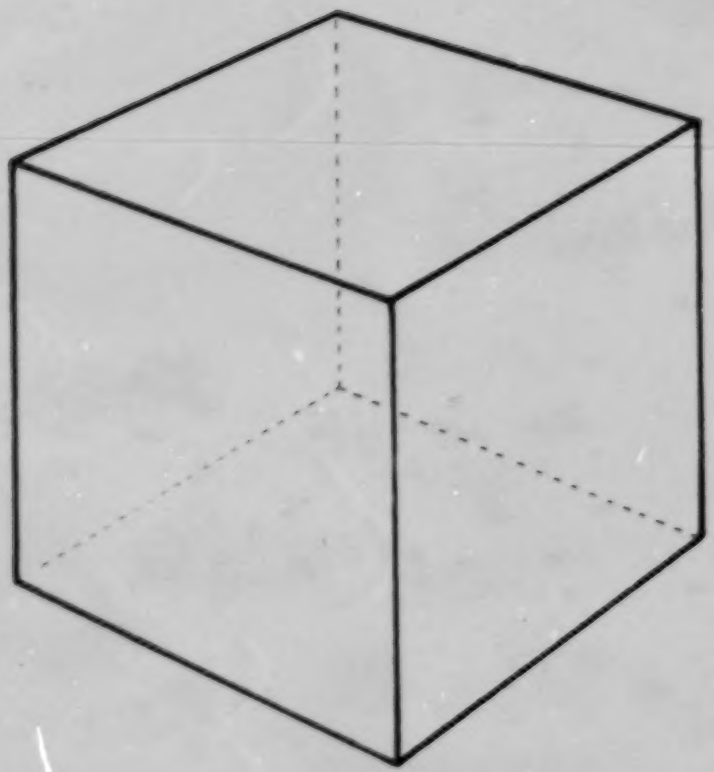
** See 5 pages from this one.

OVERHEAD TRANSPARENCY (Set of 4): **Unit VIII – Lesson 4**
Finding Centers & Axes

Transparency #1: X-Ray vision – construction lines

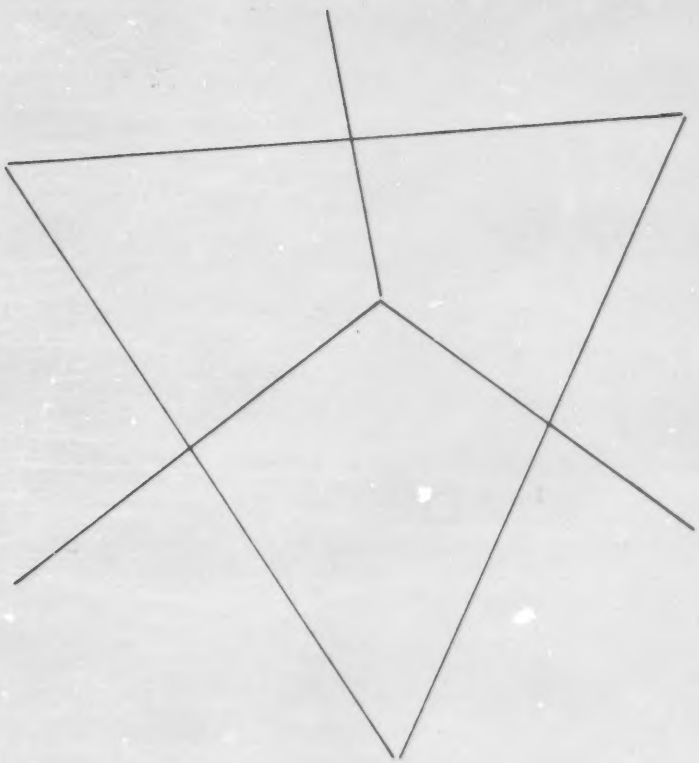
Note: Place this transparency in a frame and fasten transparencies #2, 3, and 4 on top in the form of flaps that can be dropped over top as desired.

"KEY" Shape



X-Ray vision - construction lines

OVERHEAD TRANSPARENCY (Set of 4): **Unit VIII – Lesson 4**
Finding Centers & Axes
Transparency #2: Finding plane centers – diagonal
Note: This transparency to be Flap #1



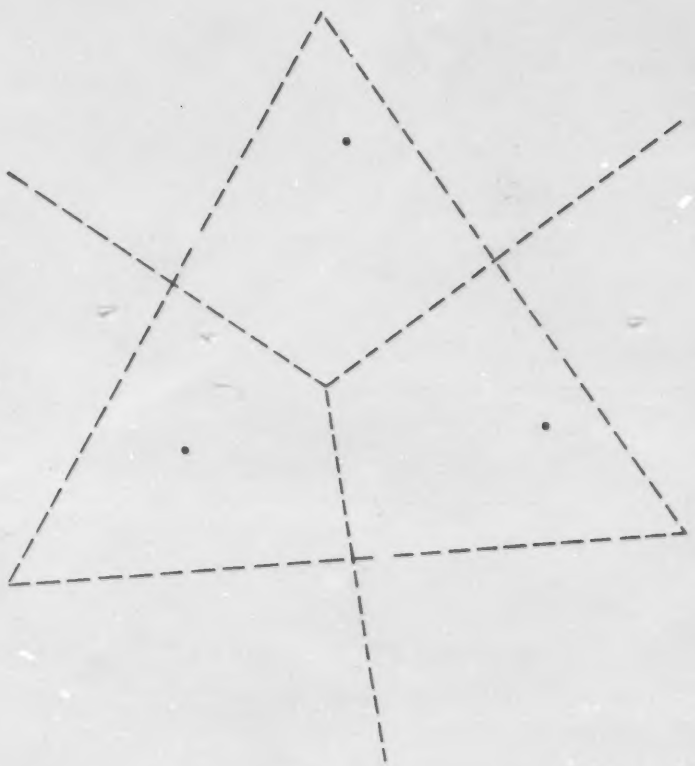
Finding plane centers - diagonals

OVERHEAD TRANSPARENCY (Set of 4): **Unit VIII – Lesson 4**

Finding Centers & Axes

Transparency #3: Finding plane centers (of hidden planes) – diagonals (continued)

Note: This transparency to be Flap #2



OVERHEAD TRANSPARENCY (Set of 4): **Unit VIII – Lesson 4**

Finding Centers & Axes

Transparency #4: Establishing axes – joining centers

Note: This transparency to be Flap #3

Establishing axes - joining centers

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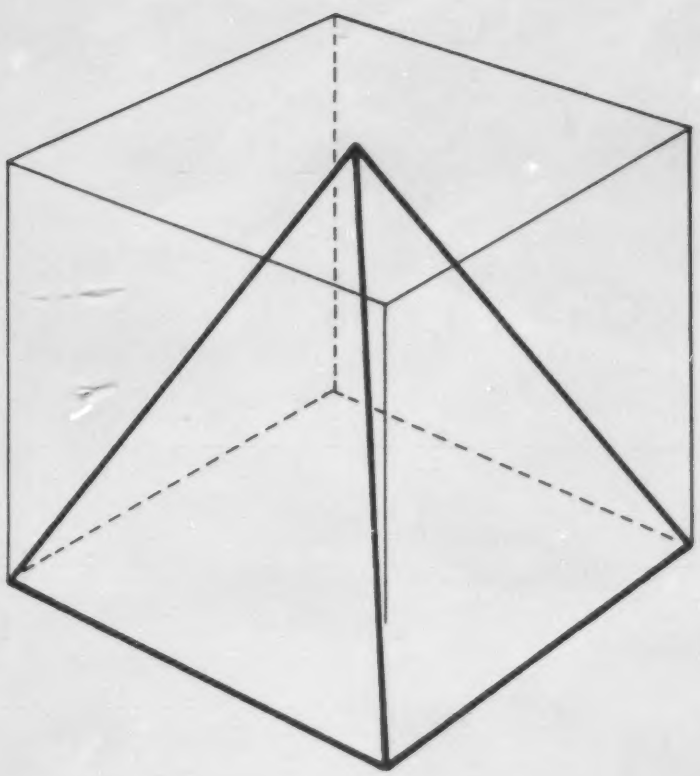
OVERHEAD TRANSPARENCY (Set of 3): key to other shapes Unit VIII – Lesson 4

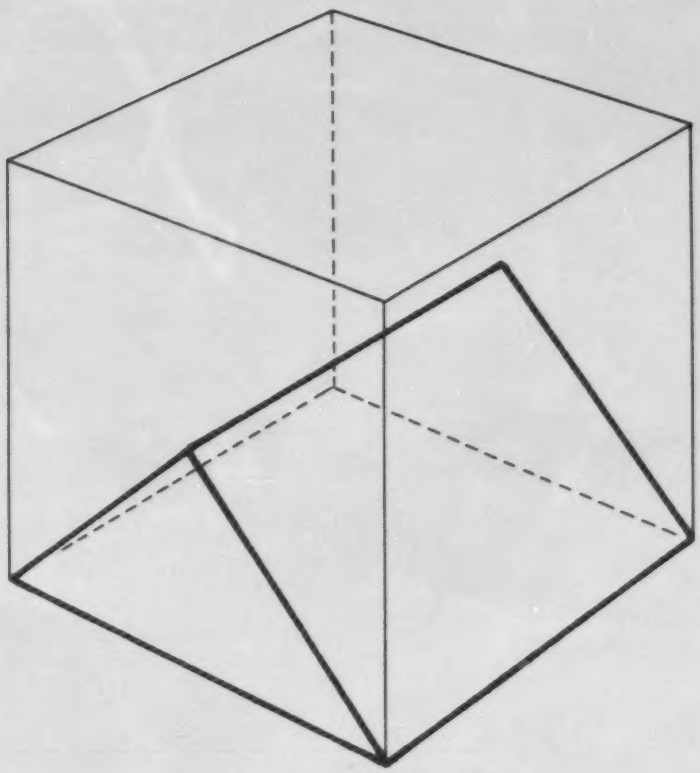
Transparency #1: Pyramid

Note: Each transparency in this set of three is intended to be mounted in a frame and used individually.

key to other shapes

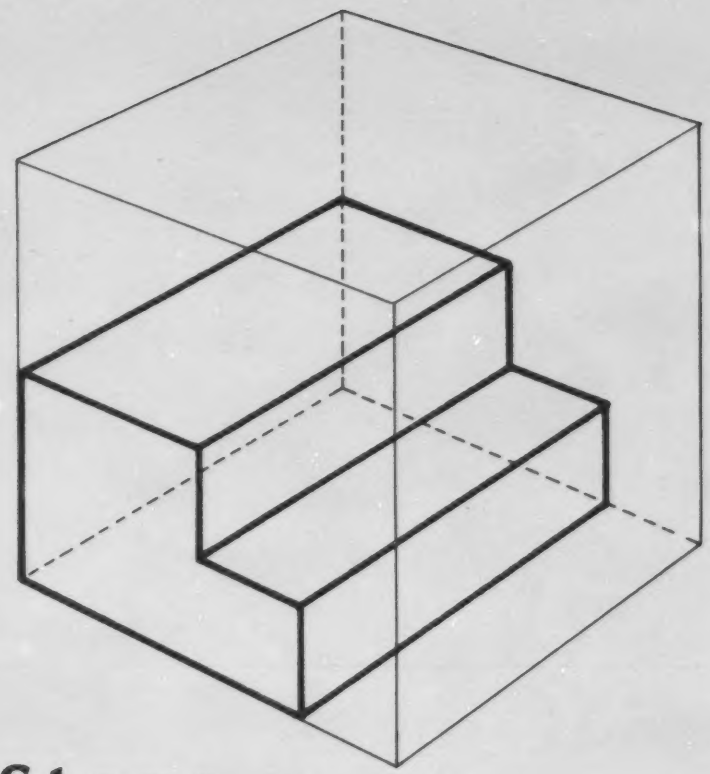


Pyramid



Triangular Prism

Transparency #3: Steps



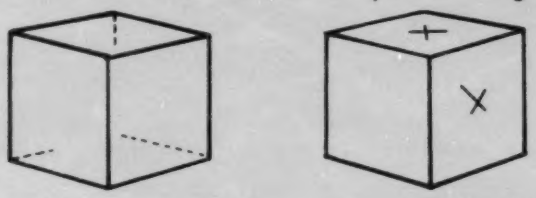
Steps

UNIT VIII – LESSON 4 NAME: _____

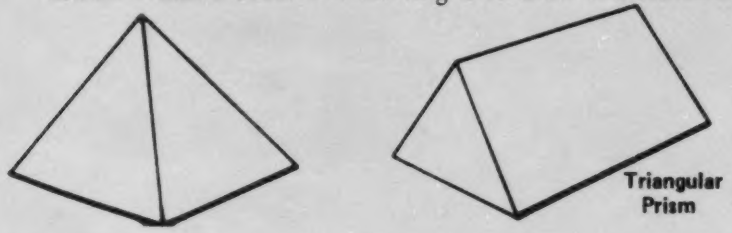
ASSIGNMENT SHEET: "KEY" Shape

Directions:

1. You are to make a pencil drawing of a cube showing construction lines for unseen planes, diagonal lines for centers of all planes, and draw in the vertical and horizontal axes of the cube. When you are finished, call the instructor and he will check your drawing with you.



2. If the drawing requested in 1. above is "ok'd" by instructor, you may choose to draw either a pyramid or a triangular prism, which is to be drawn within a cube. The drawing is to show construction lines.

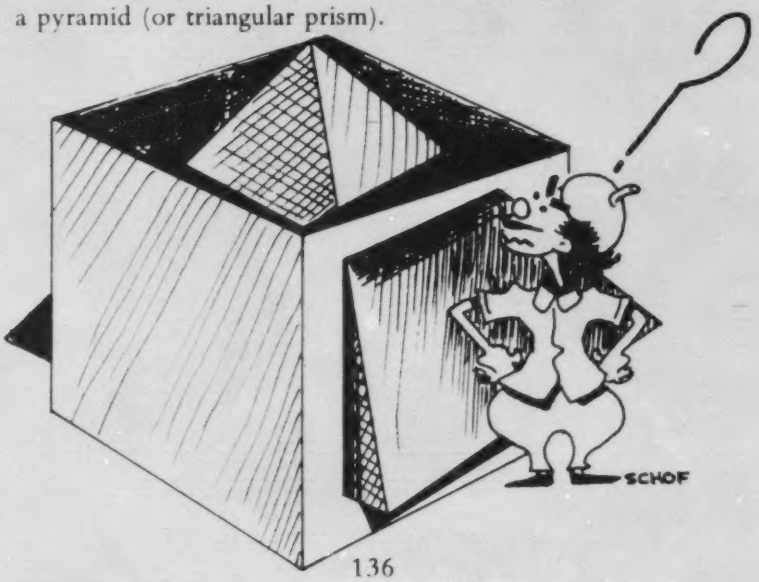


Your drawing of a cube by itself will be satisfactory if it shows:

a. construction lines for all unseen planes.
b. centers found by using diagonal lines on all planes.
c. vertical and horizontal axes.

Your drawing of either a pyramid or a triangular prism will be satisfactory if it shows:

a. the pyramid (or triangular prism) drawn within a cube.
b. the construction lines for unseen planes.
c. the use of diagonal lines for finding centers of planes used to construct a pyramid (or triangular prism).



UNIT VIII – BASIC DRAWING

LESSON 5 – Further Use of "Key" Shape

OBJECTIVES:

Student will be able to demonstrate further use of the cube as a "key" shape by creating a pencil drawing of an open box (cube) containing a cylinder.

INTRODUCTION:

1. Review: Two useful properties of cube and how they were used to draw pyramid and prism.
2. *(Show cylinder and cube.) Today we are going to put our "key" shape to further use.

*See Suggested Teaching Aid: Further Use of "Key" Shape. (See page following MATERIALS LISTED.)

PROCEDURE:

1. Open "cube" and insert "cylinder"– then close "cube".
2. Now, can what we learned in Lesson 4 (diagonal lines for finding centers of planes) be of help in drawing a cylinder?
3. Turn "cube" over, showing its bottom plane – point out how diagonal lines locating center of plane (belonging to cube) also locate the vertical center of the cylinder.
4. Remove "cylinder" and insert "sphere" – close "cube".
5. Turn "cube" over, showing its bottom plane – point out how diagonal lines now give us the location for the vertical axis not only for the cube, but also for the sphere. Q. How would you locate horizontal axis?
6. You've seen an actual cylinder placed inside an actual cube. Let's see if you can draw what you saw. (See Assignment Sheet: Drawing a cylinder inside a cube – page after Teaching Aid.)

APPLICATION:

1. Students are to draw a cylinder inside a cube, as shown in the demonstration above. Drawing to show top of cube (open, with flaps – as was demonstration "cube") and two sides. When finished, check with instructor for approval (or disapproval) of drawing.

CRITERIA:

1. Performance will be acceptable if drawing of cylinder inside a cube shows properly located vertical center line for both cube and cylinder, cylinder walls are reasonably parallel, and cylinder "fits" inside cube.

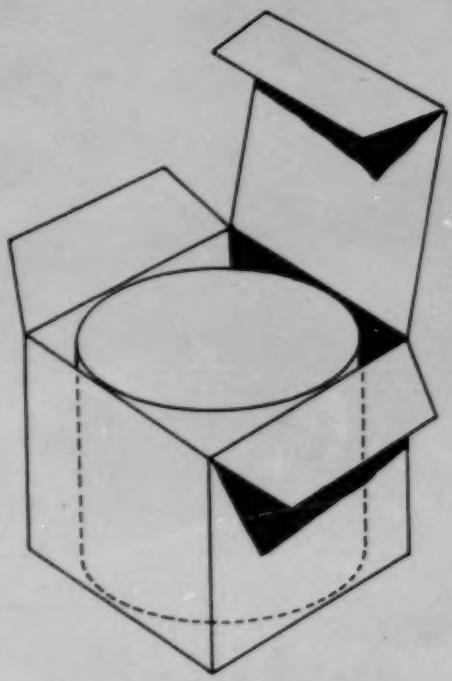
MATERIALS NEEDED:

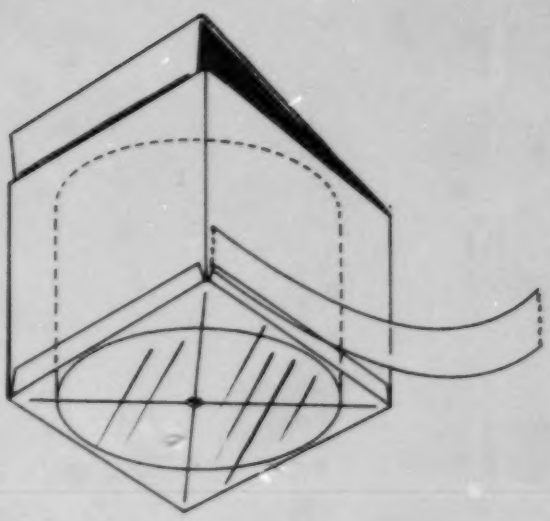
1. Suggested Teaching Aid: Further Use of "Key" Shape.
2. Can "cylinder" and Ball "sphere" for PROCEDURE 1. and 4.
3. White drawing paper (or layout paper)
4. HB, 2B, or 4B drawing pencils
5. Razor blades (single-edge)
6. Sanding pads
7. Cloths (or paper towels for wiping graphite off sharpened pencils)
8. Pink Pearl erasers
9. Assignment Sheet: Drawing a cylinder inside a cube (See page following Suggested Teaching Aid.)

SUGGESTED TEACHING AID: Materials Needed for Demonstration of Cylinder and Sphere In a Cube (Unit VIII – Lesson 5)

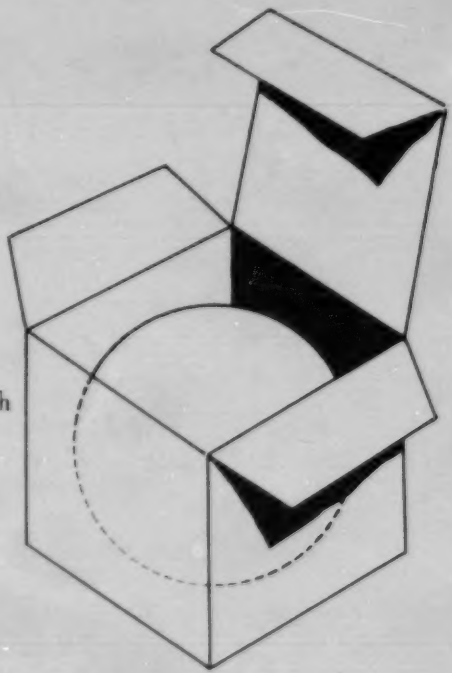
Construct a "cube" in the form of a box. The top of the "cube" to open and the bottom to be clear acetate with diagonal lines drawn on it to locate the center of that plane.

The "cylinder" is a metal can with the top and bottom cut out, and which fits snugly into the "cube".





Clear acetate bottom can be taped onto "cube" after diagonal lines locating center of bottom plane are drawn on it.



"Sphere" can be a tennis, rubber, or baseball which fits snugly into the "cube" when top is closed.

UNIT VIII – LESSON 5 **NAME:**_____

ASSIGNMENT SHEET: Drawing a cylinder inside a cube

Directions:

1. You are to draw a cylinder inside of a cube: cube to be an open box having a lid and side flaps.
2. Think about what you have learned concerning "X-Ray Vision" in construction of the cube.
3. Think about what you have learned concerning how to locate the centers of any plane, visible or hidden, on a cube.
4. Remember, you actually saw a cylinder put inside a cube and the same center line worked for the cylinder that worked for the cube.
5. All that you have learned supports the idea that the cube is a "key" shape; these things show you why it is a "key" shape.
6. You are asked to draw a cylinder inside a cube. It is a sketch and no one expects the lines to be perfectly clean, but your drawing should be clearly understandable.

Your drawing will be acceptable if it shows that the cylinder fits inside the cube you have drawn. The same vertical center line should be applicable to both shapes, cylinder walls should be reasonably parallel, and cube must not be distorted (appear to be a shape other than a cube).

UNIT IX – SPEEDBALL LETTERING STYLES

LESSON 1 – Round Gothic and Guidelines

OBJECTIVES:

Student will be able to:

a. lay out guidelines to recommended height.
b. use a B-2 pen to letter Round Gothic style lettering.
c. form letters reasonably well when compared to sample alphabet supplied.

INTRODUCTION:

1. Review: (Unit IV, Lessons 2 and 3)
   a. definition of "legibility"
   b. helps for legibility – Spacing, Simple arrangement
2. (Project O.H. Transparency: Speedball's Three Basic Groups of Lettering Styles – see Unit IV, Lesson 3)

   Point out "GOTHIC" style lettering as subject for this lesson.

PROCEDURE:

1. Guidelines are necessary for any style of lettering.
2. Use:
   a. Determine height of caps (upper case letters).
   b. Determine height of small letters (lower case).
   c. Prevent lines of lettering from being too close together.
3. How is height of guidelines determined – In pen widths.

   (Show prepared example of *Round Gothic* lettering with guidelines) – Point out:
   a. Height of guidelines for caps = 8 pen-widths
   b. Height of guidelines for lower case = 5 pen-widths.
4. Using an H, HB, or 3H pencil, *lightly* letter in copy (words).
5. Lettering in copy LIGHTLY in pencil is very helpful:
   a. *Changes needed can be quickly seen* – (lettering is too crowded, too far apart, poorly formed, etc.)
   b. *Guidelines too close* – (descenders of one line touching ascenders of next line).
   c. Pencil lettering or lines that are LIGHTLY done are *easily erased.*
6. If changes are indicated – make them. Only when spacing is right (between letters in a word, between words, and between lines of lettering) do you begin to letter in ink.

7. Summary:
   a. Height of guidelines based on size of pen used and style of lettering – Round Gothic 8 and 5.
   b. Benefits of *lightly-drawn* pencil guidelines and lettering.
   c. Final check for spacing – make changes needed.
   d. Ink-in copy.

APPLICATION:

1. Provided with a spirit duplicated copy of Round Gothic alphabet and using a B-2 pen, students to practice:
   a. drawing guid-lines
   b. penciling in copy
   c. checking spacing
   d. inking-in copy

   Practice session to last at least 30 minutes.

2. Using copy of Round Gothic alphabet and B-2 pen, students to letter (in upper and lower case) one of the sentences chosen from following list: (See Assignment Sheet – next page.)
   a. This is a sample of ROUND GOTHIC done with a B-2 pen.
   b. Speedball ROUND GOTHIC letters do not have serifs.
   c. ROUND GOTHIC can be lettered with an A or B pen.
   d. All elements of ROUND GOTHIC letters have equal weight.
   e. ROUND GOTHIC is one of the Three Basic Groups.
   f. Using pencil LIGHTLY makes lettering changes easier.

CRITERIA:

1. Practice performance will be satisfactory if guidelines are of correct height and far enough apart so as to prevent descenders from one line of lettering from touching ascenders of line below.

2. Performance of student lettering phrase of his choice will be satisfactory if guideline requirements, stated above, are met, letters are reasonably well-formed, and spacing between letters in a word and/or between words is reasonably good.

MATERIALS NEEDED:

1. Overhead projector (extension cord, if necessary)
2. O.H. transparency: Speedball's Three Basic Groups of Lettering Styles (See Unit IV, Lesson 3.)
3. Prepared example of Round Gothic (PROCEDURE: 3.)
4. Spirit duplicated copies of Round Gothic alphabet (Speedball)
5. Supply of B-2 pens and penholders

6. Cloths (penwipes)
7. Scratchpaper
8. 2-ply Plate finish bristol OR Ledger paper
9. T-squares and triangles
10. H, HB, or 3H drawing pencils
11. Sanding pads
12. Single-edge razor blades
13. Supply of black India ink
14. Pink Pearl erasers
15. For reference:
    SPEEDBALL TEXTBOOK For Pen & Brush Lettering
    Published by Hunt Manufacturing Co.
    1405 Locust Street,
    Philadelphia, Pa. 19102
16. Masking tape
17. Assignment sheet: Lettering in Round Gothic.

UNIT IX – LESSON 1 NAME:_____

ASSIGNMENT SHEET: Lettering in Round Gothic

Directions:

1. The following is a list of sentences. Choose one:

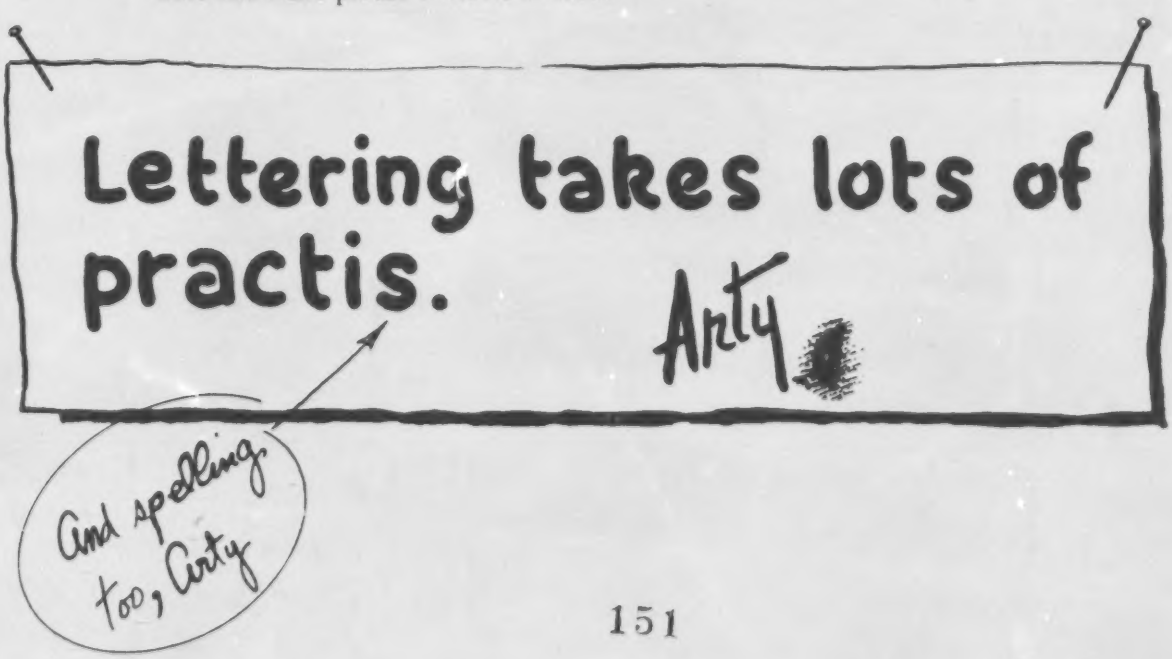
   This is a sample of ROUND GOTHIC done with a B-2 pen.
   Speedball ROUND GOTHIC letters do not have serifs.
   ROUND GOTHIC can be lettered with an A or B pen.
   All elements of ROUND GOTHIC letters have equal weight.
   ROUND GOTHIC is one of the Three Basic Groups.
   Using pencil LIGHTLY makes lettering changes easier.

2. Letter whichever sentence you chose from the list above in upper and lower case letters. Use the spirit duplicated Round Gothic alphabet received from instructor as a guide in forming letters. You are to use a B-2 pen.

3. Remember the best procedure to follow is:
   a. draw guidelines (for Round Gothic: Upper case –8, Lower case – 5).
   b. pencil in copy to be lettered.
   c. check your spacing
   d. ink-in copy.

Your lettering job in Round Gothic style lettering will be satisfactory if:

a. guidelines are as stated in 3. a. above.
b. letters are reasonably well formed when compared to sample alphabet.
c. spacing between letters in a word and/or between words and lines of lettering does not make phrase difficult to read.



UNIT IX – SPEEDBALL LETTERING STYLES

LESSON 2 – Bold Roman (Style D pen)

OBJECTIVES:

Student will be able to:

a. lay out guidelines to recommended height.
b. use a D-2 pen to letter Bold Roman style lettering.
c. form letters reasonably well when compared to sample alphabet supplied.

INTRODUCTION:

1. Review: (Lesson 1)
   a. use of guidelines
   b. how determined
   c. *light* use of pencil (guidelines and preliminary lettering)
   d. spacing – affects legibility
2. (Show prepared example.) *Bold Roman* – with guidelines

PROCEDURE:

1. Height of guidelines – (for Bold Roman)
   a. for caps (upper case letters) = 6 pen-widths
   b. for small letters (lower case) = 4 pen-widths

   Remember, when putting in pencil guidelines – LIGHTLY.
2. Using an H, HB, or 3H pencil, LIGHTLY letter in copy (words).
3. Review why LIGHTLY is helpful (Lesson 1, PROCEDURE: 5.)
4. Check penciled lettering.
   a. Is spacing good (within a word, between words, and between lines of lettering)?
   b. If not, change it BEFORE inking in.
5. Summary:
   a. height of guidelines for Bold Roman 6 and 4
   b. *light* pencil guidelines and lettering
   c. check for spacing
   d. ink-in

APPLICATION:

1. Provided with a spirit duplicated copy of Bold Roman alphabet and using a D-2 pen, student to practice:
   a. drawing guidelines
   b. penciling in copy.
   c. checking spacing.
   d. inking in copy.

2. Using copy of Bold Roman alphabet and D-2 pen, students to letter (in upper and lower case) one of the sentences chosen from following list: (See Assignment Sheet – next page.)

   a. This is a sample of BOLD ROMAN done with a D-2 pen.
   b. Speedball BOLD ROMAN letters have serifs.
   c. Elements of BOLD ROMAN letters are different in weight.
   d. BOLD ROMAN is one of the Three Basic Groups.
   e. LIGHTLY drawn pencil lines are easier to erase.
   f. BOLD ROMAN cannot be lettered with an A pen.

CRITERIA:

1. Practice performance will be satisfactory if guidelines are of correct height and far enough apart so as to prevent descenders from one line of lettering from touching ascenders of line below.

2. Performance of student lettering phrase of his choice will be satisfactory if guideline requirements, stated above, are met, letters are reasonably well formed and spacing between letters in a word and/or between words is reasonably good.

MATERIALS NEEDED:

1. Prepared example of Bold Roman (INTRODUCTION: 2.)
2. Spirit duplicated copies of Bold Roman alphabet (Speedball)
3. Supply of D-2 pens and penholders
4. Black India ink
5. Cloths (penwipes)
6. Scratchpaper
7. 2-ply plate finish bristol OR ledger paper
8. T-Squares and Triangles
9. H, HB, or 3H drawing pencils
10. Sanding pads
11. Single-edge razor blades
12. Pink Pearl erasers
13. For reference:
    SPEEDBALL TEXTBOOK For Pen & Brush Lettering
    Published by Hunt Manufacturing Co.
    1405 Locust Street, Philadelphia, Pa. 19102
14. Masking tape
15. Assignment Sheet: Lettering in Bold Roman

UNIT IX – LESSON 2 NAME: _____

ASSIGNMENT SHEET: Lettering in Bold Roman

Directions:

1. The following is a list of statements. Choose one:

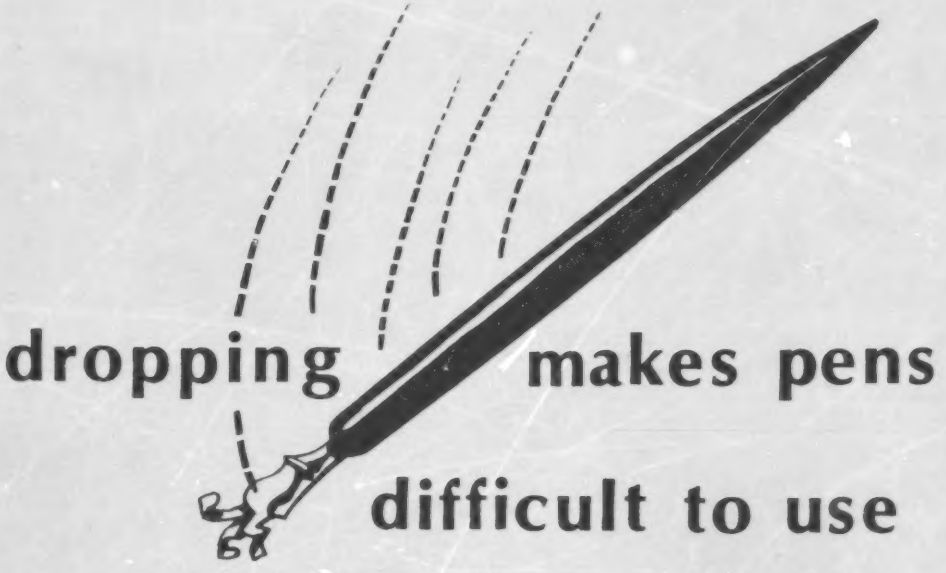
   This is a sample of BOLD ROMAN done with a D-2 pen.
   Speedball BOLD ROMAN letters have serifs.
   Elements of BOLD ROMAN letters are different in weight.
   BOLD ROMAN is one of the Three Basic Groups.
   LIGHTLY drawn pencil lines are easier to erase.
   BOLD ROMAN cannot be lettered with an A pen.

2. Letter the sentences you chose from the list above in upper and lower case letters. Use the spirit duplicated Bold Roman alphabet received from instructor as a guide in forming letters. You are to use a D-2 pen.

3. Remember, the best procedure to follow is:
   a. draw guidelines (for Bold Roman: Upper case – 6, Lower case – 4).
   b. pencil in copy to be lettered.
   c. check your spacing.
   d. ink in copy.

Your lettering job in Bold Roman style lettering will be satisfactory if:

a. guidelines are as stated in 3. a. above.
b. letters are reasonably well-formed when compared to sample alphabet.
c. spacing between letters in a word and/or between words and lines of lettering does not make phrase difficult to read.



UNIT IX – SPEEDBALL LETTERING STYLES

LESSON 3 – Card Writer's Simplified Text (Style C pen)

OBJECTIVES:

Student will be able to:

a. lay out guidelines to recommended height.
b. use a C-2 and C-3 pen to letter Simplified Text style lettering.
c. form letters reasonably well when compared to sample alphabet supplied.

INTRODUCTION:

1. Review: (Lesson 1)
   a. use of guidelines
   b. how determined
   c. *light* use of pencil
   d. spacing – as it affects legibility
2. (Show prepared example) *Card Writer's Simplified Text* with guidelines.

PROCEDURE:

1. Height of guidelines – for Simplified Text–
   * a. for caps (upper case letters) = 5 pen-widths (C-2)
   b. for small letters (lower case) = 7 pen-widths (C-3)

   * Note: Capital (upper case letters) require larger pen than used for lower case letters.

2. Text style lettering has another *big difference.*

   It is the kind (or style) of lettering that is difficult to read if you use all caps. – DO NOT USE ALL CAPS IN A STYLE THAT IS DIFFICULT TO READ.

3. Remember, draw guidelines and pencil-in lettering LIGHTLY.
4. Check penciled lettering –
   a. Is spacing good? (within a word, between words and between lines of lettering)
   b. If not, change BEFORE inking-in
5. Summary:
   a. Height of guidelines for Simplified Text is 5 (C-2) and 7 (C-3). BE CAREFUL HERE!
   b. *Light* pencil guidelines and lettering
   c. Check for spacing
   d. Ink-in

APPLICATION:

1. Provided with a spirit-duplicated copy of Simplified Text alphabet and using C-2 and C-3 pens, students to practice:
   a. drawing guidelines
   b. penciling in copy
   c. checking spacing
   d. inking-in copy

   Practice session to last at least 30 minutes.

2. Using copy of Simplified Text and C-2 and C-3 pens, students to letter (in upper and lower case) one of the statements chosen from following list: (See Assignment Sheet – next page.)
   a. This is a sample of Simplified Text done with C pens.
   b. This form of TEXT does have some letters with serifs.
   c. Elements of Simplified TEXT letters have the same weight.
   d. Simplified TEXT is one of the Three Basic Groups.
   e. SPACING is important; it is part of "legibility".
   f. Simplified TEXT cannot be lettered with an A pen.

CRITERIA:

1. Practice performance will be satisfactory if guidelines are of correct height and far enough apart so as to prevent descenders from one line of lettering from touching ascenders of line below.

2. Performance of student lettering phrase of his choice will be satisfactory if guideline requirements, stated above, are met, letters are reasonably well-formed, and spacing between letters in a word and/or between words is reasonably good.

MATERIALS NEEDED:

1. Prepared example of Card Writers' Simplified Text (INTRODUCTION: 2.)
2. Spirit duplicated copies of Simplified Text alphabet (Speedball)
3. Supply of C-2 and C-3 pens and penholders
4. Black India ink
5. Cloths (penwipes)
6. Scratchpaper
7. 2-ply plate finish bristol OR ledger paper
8. T-Squares and Triangles
9. H, HB, or 3H drawing pencils
10. Sanding pads
11. Single-edge razor blades
12. Pink Pearl erasers
13. For reference:

    SPEEDBALL TEXTBOOK For Pen & Brush Lettering
    Published by Hunt Manufacturing Co.
    1405 Locust Street,
    Philadelphia, Pa. 19102
14. Masking tape
15. Assignment Sheet: Lettering in Card Writers' Simplified Text

UNIT IX – LESSON 3 NAME_____

ASSIGNMENT SHEET: Lettering in Card Writer's Simplified Text

Directions:

1. The following is a list of statements. Choose one.

   This is a sample of Simplified TEXT done with C pens.
   This form of TEXT does have some letters with serifs.
   Elements of Simplified TEXT letters have the same weight.
   Simplified TEXT is one of the Three Basic Groups.
   SPACING is important; it is part of "legibility".
   Simplified TEXT cannot be lettered with an A pen.

2. Letter whichever phrase you choose from the list above in upper and lower case letters. Use the spirit duplicated Card Writer's Simplified Text alphabet received from instructor as a guide in forming letters. You are to use a *C-2* pen for *upper case* letters and a *C-3* pen for *lower case* letters. Remember that you are using *two* different width pens when you get to figuring out the height of guidelines for upper case and lower case letters!

3. Follow the same procedure (steps) in completing this assignment as you did in the two previous assignments:
   a. Draw guidelines (for Simplified Text: Upper case – 5 (C-2), Lower case – 7 (C-3).
   b. Pencil in copy to be lettered. This style of lettering requires careful attention to spirit-duplicated Text Alphabet in order that the letters be formed properly.
   c. Check your spacing – the proper forming of letters will help.
   d. Ink-in copy – important to hold pen at (approx.) 30° angle.

Your lettering job in Simplified Text style lettering will be satisfactory if:

a. Guidelines are as stated in 3. a. above.
b. Letters are reasonably well-formed when compared to sample alphabet.
c. Spacing between letters in a word and/or between words and lines of lettering does not make phrase difficult to read.

UNIT IX – SPEEDBALL LETTERING STYLES

LESSON 4 – Steel Brush Poster

OBJECTIVES:

Student will be able to:

a. lay out guidelines to recommended height.
b. use a ½" steel brush to letter Steel Brush Poster style lettering.
c. form letters reasonably well when compared to sample alphabet supplied.

INTRODUCTION:

1. Review: (Lesson 1)
   a. Use of guidelines
   b. How determined
   c. *Light* use of pencil
   d. Spacing – affects legibility
2. (Show prepared example) *Steel Brush Poster* with guidelines.

PROCEDURE:

1. Height of guidelines – (for Steel Brush Poster)
   a. For caps (upper case letters) NOTE: There are NO LOWER CASE LETTERS in this style of lettering – so height of guidelines = 4 1/5 (4+) brush-widths.
2. (Show Steel Brush in penholder.)
   a. This is different in appearance (shape) and though it too is made of metal, it is called a brush.
   b. The "feel" of using it is different also. The Steel Brush has a "spring" to it. (Demonstrate flexibility of brush.)
   c. It can be used on rough surfaces with ink, thinned paint, enamel, or lacquer. Excellent for large signs.
   d. Size is stated as: ¼", 3/8", ½", and ¾" instead of being given a letter-and-number designation as the pens had.
3. Demonstrate use of the Steel Brush on blank flip chart.
   a. Show what happens if, when you come to the end of a stroke, you suddenly release pressure on brush (splatters).
   b. Caution students to "ease up" pressure BEFORE removing Brush from lettering surface to avoid "splatter".
4. Draw guidelines and pencil in lettering just as you did in using lettering pens.

5. Summary:
   a. Height of guidelines for Steel Brush Poster is 4+.
   b. Use *light* pencil guidelines and lettering.
   c. Check for spacing.
   d. Ink-in with Steel Brush.

APPLICATION:

1. Provided with a spirit duplicated copy of Steel Brush Poster alphabet and using a ½" Steel Brush; students to practice:
   a. drawing guidelines
   b. penciling-in copy
   c. checking spacing
   d. inking-in copy

   Practice session to last at least 30 minutes.

2. Using copy of Steel Brush Poster and ½" steel brush, students to letter in caps (upper case) one of the phrases chosen from following list: (Use Railroad Board or White Poster Board)
   a. Harper Street Blues Band
   b. Junior – Sophomore Dance
   c. Lowell Senior High School
   d. Annual Christmas Dance
   e. Junior – Senior Prom
   f. Gideon and The Angels

CRITERIA:

1. Practice performance will be satisfactory if guidelines are of correct height and far enough apart so as to prevent difficulty in reading.

2. Performance of student lettering phrase of his choice will be satisfactory if guideline requirements, stated above, are met, letters are reasonably well-formed and spacing between letters in a word and/or between words is reasonably good.

MATERIALS NEEDED:

1. Prepared example of Steel Brush Poster (INTRODUCTION: 2.)
2. Spirit duplicated copies of Steel Brush Poster alphabet (Speedball)
3. Supply of ½" steel brushes and penholders
4. Black India ink
5. Cloths (penwipes)
6. Scratchpaper
7. White Railroad Board OR White Poster Board
8. T-Squares and Triangles
9. Masking tape
10. H, HB, or 3H drawing pencils

11. Sanding pads
12. Single-edge razor blades
13. Pink Pearl erasers
14. For reference:

    SPEEDBALL TEXTBOOK For Pen & Brush Lettering
    Published by Hunt Manufacturing Co.
    1405 Locust Street, Philadelphia, Pa. 19102

15. Assignment Sheet: Lettering in Steel Brush Poster (See next page.)

UNIT IX – LESSON 4 NAME: _____

ASSIGNMENT SHEET: Lettering in Steel Brush Poster

Directions:

1. The following is a list of phrases. Choose one.

   Harper Street Blues Bank
   Junior-Sophomore Dance
   Lowell Senior High School
   Annual Christmas Dance
   Junior-Senior Prom
   Gideon and The Angels

2. Letter whichever phrase you choose from the list above in upper and lower case letters. Use the spirit duplicated Steel Brush Poster alphabet received from instructor as a guide in forming letters.

3. Helpful hints –

   a. *Standing while you work* will make arm movement easier in the execution of letters – allows you more freedom.

   b. *The "feel" of using the Steel Brush will be different.* It has more "give". It is more flexible than a pen.

   c. *"Ease up" pressure BEFORE removing brush from lettering surface* to prevent splatter.

4. Follow the same procedure (steps) in completing this assignment as you did in the three previous assignments:

   a. Draw guidelines for Steel Brush Poster: 4+. (NOTE: There are NO LOWER CASE LETTERS in this style of lettering.)

   b. Pencil in copy to be lettered. This style differs from previous styles in that it is ITALIC. It leans slightly to the right.

   c. Check your spacing.

Your lettering job in Steel Brush Poster lettering will be satisfactory if:

a. guidelines are as stated in 4. a. above.
b. letters are reasonably well-formed when compared to sample alphabet.
c. spacing between letters in a word and/or between words and lines of lettering does not make phrase difficult to read.

UNIT X – INTRODUCTION TO VISUAL DESIGN

LESSON 1 – Definition of Visual Design

OBJECTIVES:

The student will be able to:

1. Demonstrate his knowledge of energy, or force, produced by any shape contained within a given area.
2. Demonstrate his knowledge that part of the impact, or force, is determined by the openness or solidness or shape.
3. Demonstrate his knowledge that shapes of different sizes in same area create feeling of depth, by making pasteup examples of each of the above, and labeling them appropriately.

INTRODUCTION:

1. Definition: Visual design is the effect that shapes create (make) when they are placed within a given area.
2. (Demonstrate, using flannel board.) – Place two pieces of white felt of the same size and shape (approximately 10″x12″), side by side. Point out that they *are* both the same in appearance.
3. (Place a 1″x1″ square of black felt on the second piece of white felt.)
   Q. – Now, are they the same in appearance?
   A. – Obviously, they are no longer the same in appearance; but what has happened to the uninterrupted expanse of this area.
   a. The eye is attracted to the dark shape.
   b. There is a definite "involvement" with the corner nearest to the dark shape; less involvement with three remaining corners.

   1 and 2 above tell us something. They tell us that any shape puts forth "energy or force". Look again at the corner nearest the shape and notice how there is an attraction between it and the shape; less so as you look at the next nearest corner, and even less as you look at the two corners farthest away.

PROCEDURE:

1. Remember, visual design is the effect that shapes create when placed within a given area.

   "Effect" means appearance. As soon as a shape is placed within a given area, the appearance of that area changes.
2. (Place an open square of black felt on the first piece of white felt.)
   Q. – What has happened to the uninterrupted expanse of this area?
   a. Eye is attracted to open dark shape.
   b. There is involvement with the corner nearest to the shape, and less involvement with remaining corners.

Something else has happened. Look at both areas of white. Notice that the white area containing the solid dark shape "comes through" first – you notice it first.

This tells us something – it tells us that the amount of "energy or force" put forth by a shape is changed if the shape is changed.

3. (On first piece of white felt, place four dark pieces of the same size. On second piece of white felt, place four dark pieces, each piece being successively smaller.)

   Let's look at the first white area.

   a. The arrangement of shapes seems stable as all edges of white area have pretty much the same amount of attraction.

   Now, look at the second white area.

   a. There is evidence of more attraction to the left side than to right side.

   Look at both white areas, each containing an arrangement of shapes which are square. Do they appear the same?

   What seems to be happening in the second arrangement that is not happening in the first?

   a. When all shapes are same size, they appear to be on same plane. When shapes are progressively smaller, they appear to be on different planes. They recede, giving a feeling of depth.

4. Let's sum up what we've learned.

   a. As soon as a shape is placed within a given area, the appearance of the area is changed.

   b. Every shape gives off "energy or force".

   c. There is an interaction that takes place between the shape and the area in which it is placed.

   d. If there is more than one shape, the interaction takes place between each of the shapes *and* between the shapes and the area in which they are placed.

   e. The amount of "energy or force" given off by shapes, depends on size and construction (solid vs. open).

   f. Comparative size of shapes can give the effect (appearance) of distance, or depth.

APPLICATION:

1. Each student will make examples of the properties of visual design, shown in the demonstration by instructor, in accordance with instructions on Assignment Sheet: Properties of Visual Design. (See page following Teaching Aid: Flannel Board Demonstration Introduction to Visual Design).

CRITERIA:

Student performance will be satisfactory if in accordance with instructions stated in Assignment Sheet: Properties of Visual Design.

MATERIALS NEEDED:

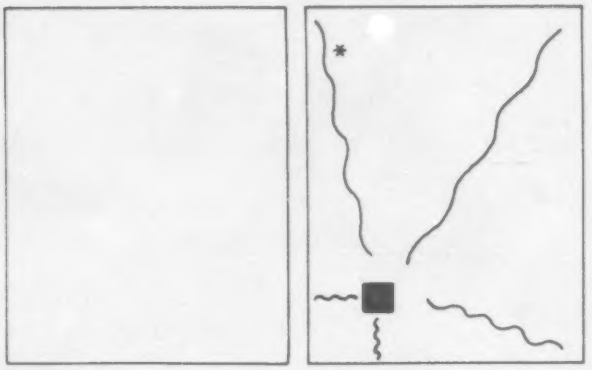
1. Flannel Board, with pieces of white felt and shapes (See INTRODUCTION: 2. and Suggested Teaching Aid on page following this one.)
2. Assignment Sheet: Properties of Visual Design
3. Supply of single-edge razor blades
4. Supply of construction paper (preferably black)
5. Rubber cement dispensers and pickups
6. T-Squares and Triangles
7. 3H, 6H pencils
8. Sanding pads
9. Cloths (to wipe off graphite after sharpening)
10. Supply of 11"x14" layout paper
11. Pink Pearl erasers
12. Masking tape

SUGGESTED TEACHING AID: Flannel Board Demonstration –
Introduction to Visual Design

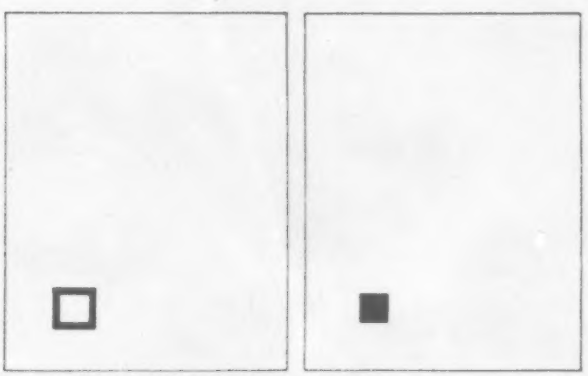
Unit X – Lesson 1

See INTRODUCTION: 2. (Demonstration)

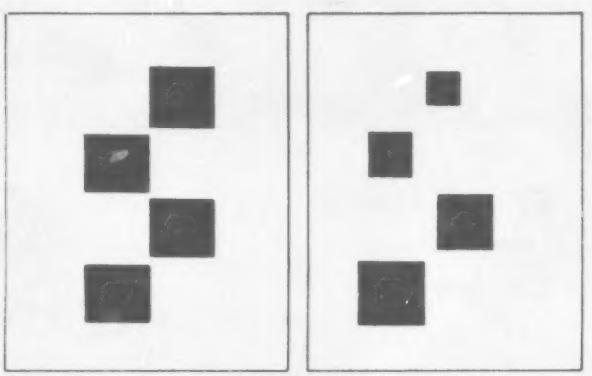
See INTRODUCTION: 3. (Demonstration)



See PROCEDURE: 2. (Demonstration)



See PROCEDURE: 3. (Demonstration)



*"Energy or force" lines can be made of red felt so they can be placed appropriately: short lines where force is strongest, and long lines where force is weakest.

UNIT X – LESSON 1 NAME:_____

ASSIGNMENT SHEET: Properties of Visual Design

Directions:

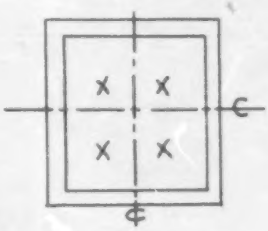
1. On each of four sheets of layout paper, draw an area 8"x10" in pencil.
2. Then complete each of the three problems on one of these sheets. The three problems follow:

Problem 1 –

a. Using a single-edge razor blade, cut one shape from construction paper.

b. Using the Wet Mount Method, apply rubber cement to the back of the cut-out shape and paste it up on the sheet of layout paper in one of the positions shown below:

"X" marks each possible position.



c. In pencil, draw "wiggly" lines from the shape to corner most involved by the "energy or force" that every shape puts forth.

Problem 2 –

a. Using a single-edge razor blade, cut *two* shapes from construction paper. If you *fold construction paper before you cut,* you will get two shapes of the same size. Now, take one of those shapes, and leaving about a ¼" border, cut out the center area. You will now have two shapes of the same size; one which is solid, and one which is an open shape.

b. Using the Wet Mount Method, apply rubber cement to the back of one of these shapes and paste it up on a sheet of layout paper in one of the positions shown under b. in Problem 1. above. Then take second shape and apply cement and pasteup on another sheet of layout paper IN THE SAME POSITION AS YOU PASTED UP the first shape in this problem.

c. In pencil at the bottom of the correct sheet, write: "This shape has more impact (stronger effect)"

Problem 3 –

a. Using a single-edge razor blade, cut four shapes of different sizes from construction paper.

b. Using Wet Mount Method, apply rubber cement to one shape at a time and paste up on sheet of layout paper in whatever positions you choose.

c. In pencil at the bottom of the sheet, complete the following: "Shapes of different sizes give the effect of_____".

Your performance in making examples of some of the properties of visual design will be satisfactory if you have complied with (done what was asked for in instructions listed under each problem) instructions under each problem, and each example is clear of excess rubber cement and contains your name.

razor blades cut fingers too!

UNIT X – INTRODUCTION TO VISUAL DESIGN

LESSON 2 – Basic Elements of Visual Design

OBJECTIVES:

The student will be able to:

1. Name three of the basic elements in visual design.
2. Demonstrate that he understands the part dimensions play in describing these elements, by changing each of the three named into a different element; labeling each new element correctly.

INTRODUCTION:

1. Review Lesson 1 –
   a. Shapes give off "energy or force".
   b. There is an interaction between a shape and the area around it. If more than one shape, the interaction is between each of the shapes, and the shapes and the area around them.
   c. The amount of "energy or force" given off by shapes is dependent upon size and construction (solid vs. open).
2. There are shapes which are basic in visual design and they are called Basic Elements.

   These Basic Elements have names: Point, Line, Plane, Volume.

PROCEDURE:

1. (Demonstrate, using flannel board) – Place a "point" of black felt on piece of white felt.

   First Basic Element is called a "point". It is small compared to whole white area around it.

2. (Place a "line" next to "point" on white felt.)

   Second Basic Element is called a "line". It is a line because its *primary dimension is length.*

   If we stretched a point, to make it much longer than it is wide, we'd have a *line.*

3. **Third Basic Element is called a "plane".** A plane is really a line that has been stretched so that its width is equal, or almost equal, to its length so a shape that has both length and width is a plane.

   (Place a "plane" next to the "line" on white felt..)

4. **Fourth Basic Element is called a "volume".** It's possible to cut this plane apart (indicate plane on white felt). Place the pieces so that they're not quite touching, and you have made a "volume".

   A volume has length, and width, and one more dimension is indicated – DEPTH. (Place pieces of prepared "volume" on white felt next to "plane" on white felt.)

5. Let's sum up what we've learned.
   a. The shapes which are basic to visual design are called Basic Elements, and they have names: point, line, plane, volume.
   b. A point is small compared to area around it, and its dimensions are not descriptive in the way the dimensions of the other basic elements are in describing them.
   c. A line is a shape whose primary (most important) dimension is length.
   d. A plane is a two-dimensional shape – length and width.
   e. A volume is a three-dimensional shape – length, width, and DEPTH – that is, it has the appearance of depth.
   f. This is important.

      Remember, we said if we "stretched" a "point" to make it much longer than it was wide, we would have a "line" because then its primary dimension would be *length*.

      Then we said, if we were to "stretch" a "line" so that its width was greatly increased, it would become a "plane", because the primary dimensions of a plane are length *and* width.

      Then we said it was possible to cut apart the plane we had, into parts, and then reassemble those parts so that they were not quite touching and we would have a "volume", because primary dimensions of a "volume" are length, width *and* depth.

      All this means that if we change one, or more, dimension *we can cause one of the Basic Elements to become another.*

APPLICATION:

1. Each student will make examples of how one basic element can be changed into another. in accordance with instructions on Assignment Sheet: Changing One Basic Element Into Another. (See page following Teaching Aid: Basic Elements of Visual Design.)

CRITERIA:

Student performance will be satisfactory if it is in accordance with instructions stated in Assignment Sheet: Changing One Basic Element Into Another.

MATERIALS NEEDED:

1. Flannel Board, with piece of white felt and shapes (See PROCEDURE: 1. and Suggested Teaching Aid on page following MATERIALS NEEDED list.)
2. Assignment Sheet: Changing One Basic Element Into Another (See page following Suggested Teaching Aid.)
3. Supply of single-edge razor blades
4. Supply of construction paper
5. Rubber cement dispensers and pickups
6. T-Squares and Triangles
7. 3H, 6H pencils
8. Sanding pads
9. Cloths (to wipe off graphite after sharpening)
10. Supply of 11"x14" layout paper
11. Pink Pearl erasers
12. Masking tape
13. Suggested Teaching Aid: Checking Tool for Student Work (See page following Assignment Sheet: Changing One Basic Element Into Another.)

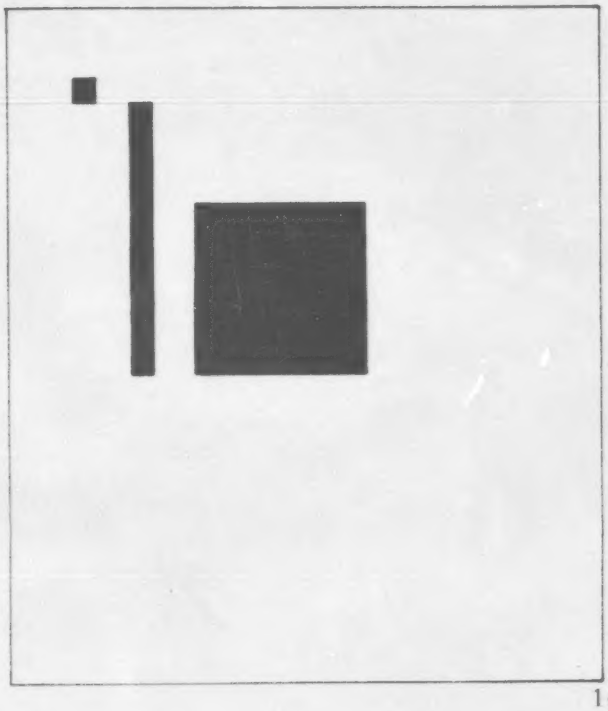
SUGGESTED TEACHING AID: Flannel Board Demonstration
– Basic Elements of Visual Design

Unit X – Lesson 2

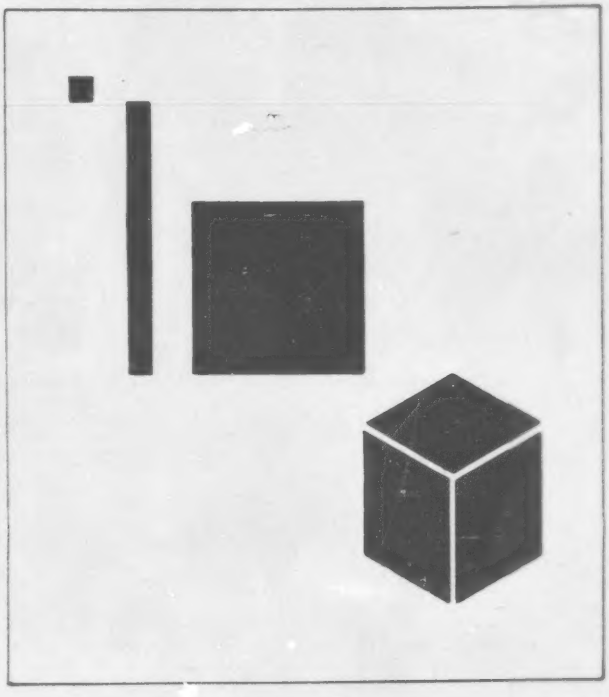
See PROCEDURE: 1. (Demonstration)

See PROCEDURE: 2. (Demonstration)

See PROCEDURE: 3. (Demonstration)



See PROCEDURE: 4. (Demonstration)



UNIT X – LESSON 2 NAME: _____

ASSIGNMENT SHEET: Changing One Basic Element Into Another

Directions:

This assignment will require you to read the Directions carefully, to remember what you have learned thus far about the basic elements, and to use your mind to think of how you might change one basic element into another. Don't worry about a mistake you might make in 2. below, because when you check with instructor any mistake can be corrected. REMEMBER, THE GUY WHO DOESN'T MAKE ANY MISTAKES PROBABLY HASN'T DONE VERY MUCH!

1. On a sheet of tracing paper, draw the following Basic Elements to the dimensions shown:
   a. POINT – 1" x 1".
   b. LINE – 1" x 9".
   c. PLANE – 3" x3".

2. Lay a second sheet of tracing pape: over the first, tape it down, and figure out what cuts you would have to make in each of the three basic elements in order to make each of them into the element requested below:
   a. Make the POINT into a line.
   b. Make the LINE into a plane.
   c. Make the PLANE into a volume.

   Helpful Hint: To change the point into a line; think about the most important dimension of a line. Then think of how you can best cut the point to make it fit the most important dimension of a line. Do this with each basic element you have been asked to change.

3. When you feel that you have the answer to changing each of the above shapes into the shape of elements requested, call the instructor so he can look over the solutions you have worked out.

4. If the solutions you worked out for changing the elements into other elements is ok, place the tracing paper (containing your solutions) on top of a sheet of light-colored construction paper, and using a transfer sheet, transfer the three basic elements onto it.

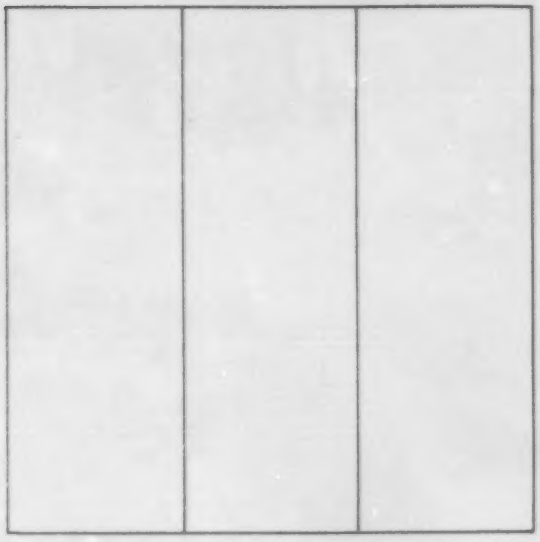
5. Use a razor blade to *cut out around the outline* of each of the three basic elements. As you cut out each element, place it aside until all three are cut out.

6. Now, take one element at a time and make the cuts needed to change it into the requested element. Example: Take the point you have cut out and make the cuts needed to change it into a *line*.

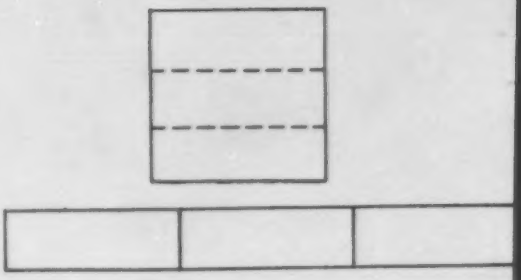
7. When you have completed 6. above, apply rubber cement to each piece and paste up each piece into the shape of the new element requested. Example: Take all the pieces of the point and paste them up into the shape of a *line*. All three requested changes (all three new elements) will fit on one sheet of layout paper.

8. After all three new elements have been pasted up on a sheet of layout paper and rubber cement in excess has been removed, write the correct name for each new element under that element. Example: Under new element: line, write "Line," etc. Please, don't forget to write your name on finished job.

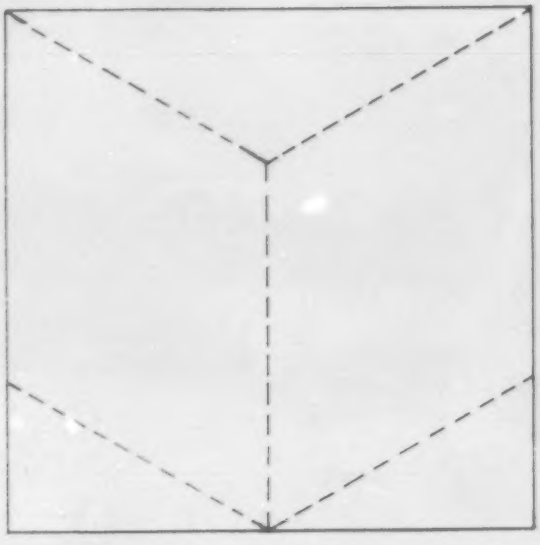
Your job will be acceptable if each specified basic element has been changed into the shape of the new basic element requested, each new element has been labeled correctly, all excess rubber cement has been removed, and your name is on job.



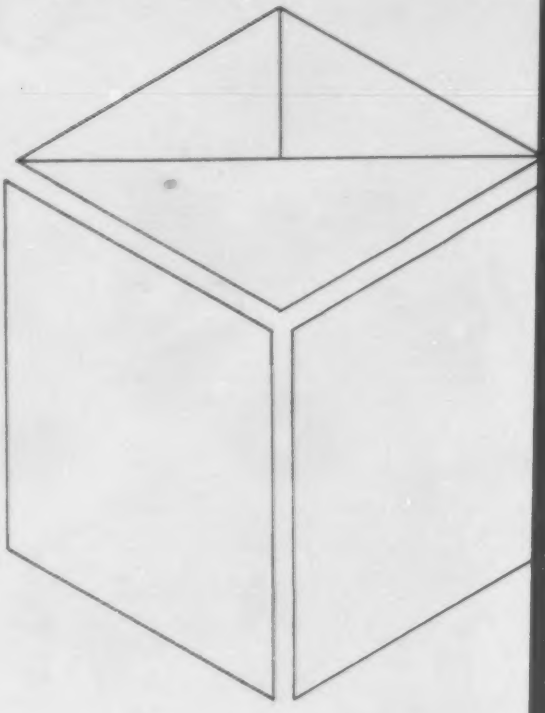
LINE (1'x9") made into a Plane



POINT (1"x1") made into a Line



PLANE (3"x3") made into a Volume



UNIT X – INTRODUCTION TO VISUAL DESIGN

LESSON 3 – Causes of Change

OBJECTIVES:

The student will be able to demonstrate his knowledge of some of the causes of change, or variables, in visual design by cutting apart a chosen geometric shape and arranging the parts into the most interesting design his capability will allow.

INTRODUCTION:

1. Review Lesson 2 –
   a. Basic Elements of visual design.
   b. Dimensions of these elements help to define them. Example: Primary dimension of a "line" is length.
   c. These elements are relative. Change one or more dimension, and the element changes.
2. There are many "causes" of change. These "causes" are called "variables".

PROCEDURE:

(Demonstrate, using flannel board.)

1. (Place a 2" diameter circle on white piece of felt.)

   This circle is fairly large in relationship to white area so we will call it a Plane.

2. (Place an 8" diameter circle on second piece of white felt and another 2"diameter circle on top of it. See Suggested Teaching Aid: Causes of Change (Variables) on page following MATERIALS NEEDED: list.)

   The first 2" circle, which was a Plane, has now become a Point because any basic element is RELATIVE. Now, when you compare the 2" circle with the 8" circle within the white area, it is small – so, it becomes a Point.

   SIZE is a "cause of change" – or a "variable".

3. (Place 2" diameter circle on white piece of felt.)

   We said that this circle is fairly large in relation to white area, so, again we will call it a Plane.

   (Place 4 additional 2" circles in a diagonal row on white felt.)

   Q – What has happened to our Plane?

   A – Right! It has now become a Line. Remember, when the primary dimension is length we have a line.

   ARRANGEMENT (or position) is a "cause of change" or – "variable".

4. (Place two 2"- diameter circles, one above other, in center of white felt.)

   Think back to Lesson 1. We talked about the fact that any shape (or element) gives forth "energy" or "force".

   Look at where these two circles are placed. Is there any one edge of the white area that seems more involved with these two shapes than any other?

   OK, all edges are *equally* attached. There is a feeling of "no movement" or "stability".

5. (Place two more 2" diameter circles, one in upper left, and one in lower right of white felt.)

   Let's talk about "energy" again. Are there any edges that seem more involved with these two shapes than others?

   Notice something else: the second arrangement of the two circles makes them seem to REPEL EACH OTHER – push away from each other.

   This "repelling" creates a feeling of "movement" and "direction".

   The ORDER (or sequencing) is a "cause of change" or a "variable". If there were two circles close together, two further apart, and two close together, etc., there would be a feeling of "hesitation" as your eye followed the ORDER, or sequencing, of these shapes.

6. Let's sum up what we've learned:
   a. There are many "causes of change" or "variables".
   b. Some of the "variables" are:

      SIZE – 2" circle vs. 8" circle.
      ARRANGEMENT – series of small planes became a line.
      DIRECTION – this same line caused eye to travel diagonally.
      ORDER – one arrangement gave feeling of "stability" the other a other a feeling of "movement"

APPLICATION:

Each student will make an example of using the "causes of change" (size, arrangement, and order), in accordance with Assignment Sheet: Causes of Change (Variables). (See page following MATERIALS NEEDED: list.)

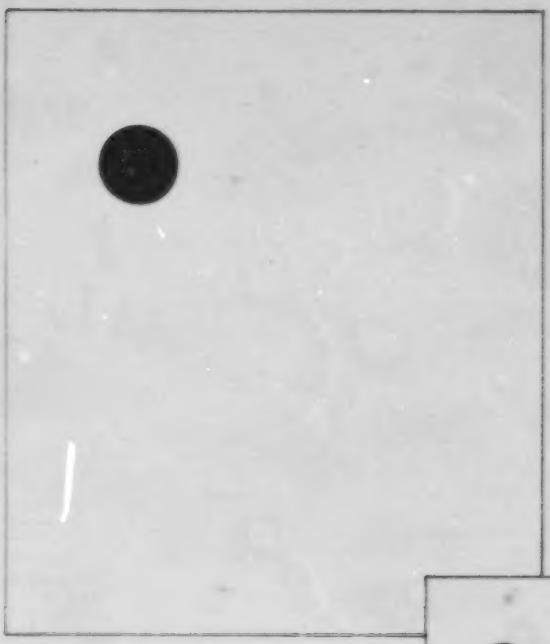
CRITERIA:

Student performance will be satisfactory if it is in accordance with instructions stated in Assignment Sheet: Causes of Change (Variables) (See page following Suggested Teaching Aid: Flannel Board Demonstration.)

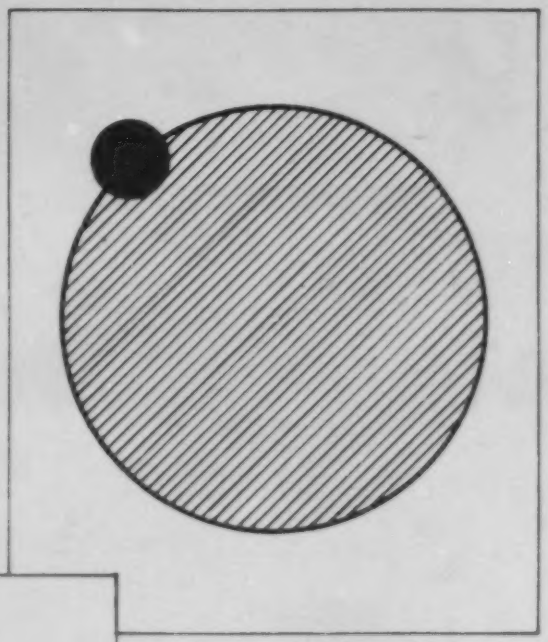
MATERIALS NEEDED:

1. Flannel Board, with pieces of white felt and shapes per Teaching Aid on page following this list.
2. Assignment Sheet: Causes of Change (Variables)
3. Supply of razor blades
4. Supply of construction paper
5. Rubber cement dispensers and pickups
6. 3H, 6H pencils
7. Sanding pads
8. Cloths (to wipe off graphite after sharpening)
9. Supply of layout paper 11"x14"
10. Pink Pearl erasers
11. Masking tape.

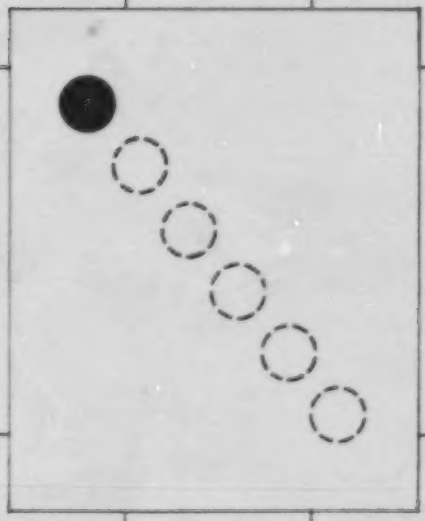
See PROCEDURE: 1. (Demonstration)



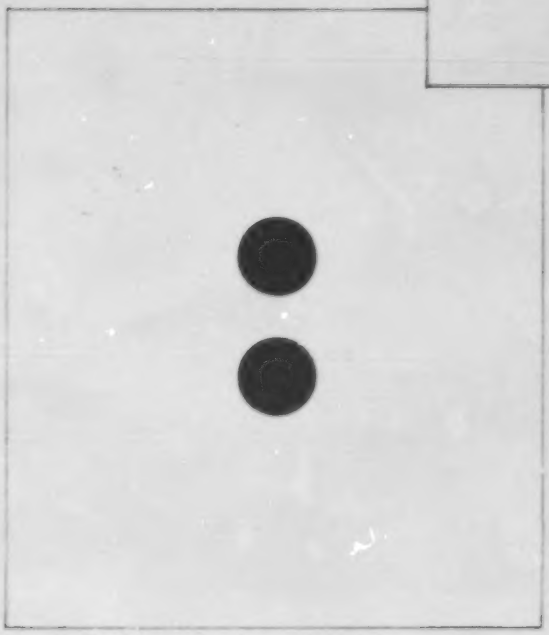
See PROCEDURE: 2.



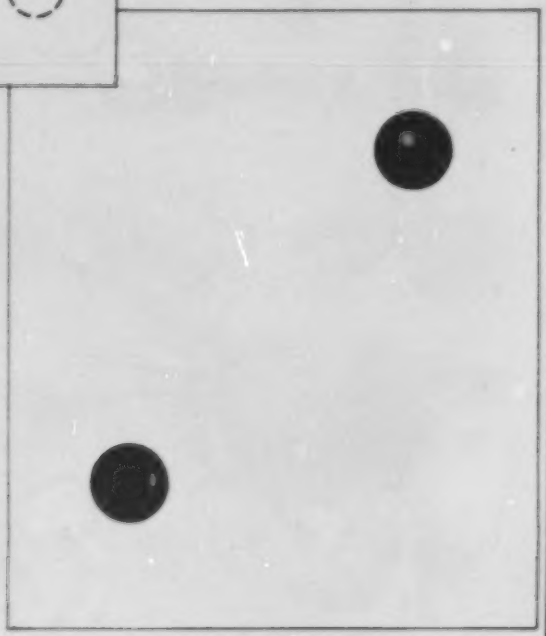
See PROCEDURE: 3.



See PROCEDURE: 4.



See PROCEDURE: 5.



UNIT X – LESSON 3 NAME:_____

ASSIGNMENT SHEET: Causes of Change (Variables)

Directions:

This assignment is for "experimenting" – trying different approaches (ways of doing) in the use of some of the "causes of change" or "variables." It can be fascinating watching what happens as you change the size, arrangement, or order of shapes within a given area. The result of your effort will only be limited by your imagination. Think of this assignment as "graphic doodling" because that is just what it is. Doodling is a great way to get ideas going.

1. Choose any one of the geometric shapes below, and draw it on a sheet of tracing paper: (Size of this drawing should not be more than 5"x5")

2. Lay a second sheet of tracing paper over the first, tape it down, and figure out what cuts you would like to make. Remember, the choice of the size, the arrangement of shapes within the area of a sheet of layout paper, and the order of those shapes is strictly up to you.

3. When you have decided how you are going to divide the geometric shape you chose, transfer the geometric shape with all its divisions onto a piece of light or medium-colored construction paper. Then cut out all the divisions, using a razor blade.

4. One at a time, place each newly cut shape on a sheet of layout paper; moving pieces around, from time to time, as the interaction of one piece to another suggests. Example: Nothing would be so dull and uninteresting as having four rows of equally spaced same-size pieces! It is far better to play a large shape against two smaller shapes, arrange two square shapes near one round shape, vary the spacing between shapes (order).

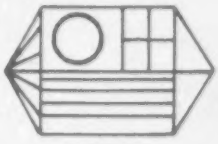
5. When you feel that you have an interesting arrangement of shapes, pick up one shape, apply rubber cement, and paste it up in the spot from which you removed it. Then pick up another, and another, until you have all the new shapes you cut pasted up in position on the layout sheet.

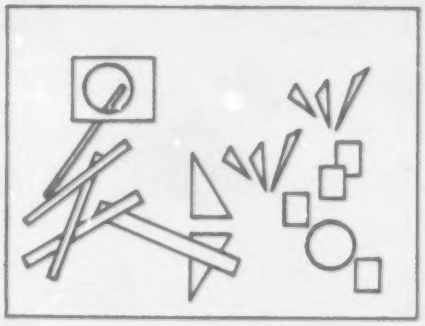
6. Now, very carefully, use your pickup to remove all excess rubber cement.

7. Write your name on the upper righthand edge of the sheet containing your visual design and hand it in to instructor along with the tracing paper drawing.

Your visual design will be acceptable if the shapes pasted up on the layout paper agree with the cuts you planned when you did the tracing paper drawing, the design shows some effort at trying to achieve an interesting effect in using the variables you have studied, and all excess rubber cement is cleared.

Choose a shape, draw and divide, paste up finish.





UNIT XI – INTRODUCTION TO LAYOUT

LESSON 1 – Two Layout Forms (Symmetrical and Asymmetrical)

OBJECTIVES:

The student will be able to:

1. Identify the parts of a layout by labeling each of them.
2. Demonstrate his knowledge of the difference between an asymmetrical and symmetrical layout by selecting examples found in newspaper or magazine, clipping them, and labeling them correctly.

INTRODUCTION:

1. Every printed piece; in newspaper, magazine, flyer, brochure, etc., has its beginning in a layout.

2. (Use Overhead Transparency set from Unit V – Lesson 3.)

   All the parts of a layout have names. Let's look at a very simple layout and identify each of the parts in it:

   Illustration – in this case, a line drawing
   Headline – set in larger, heavier type
   Body Copy (or Text) – contains the "message"

3. Some layouts that are more complex, have more parts:

   (Show examples that have been clipped from newspaper or magazine and mounted on light bristol board.)

   In addition to Illustration, headline, and body copy, these have:
   Secondary Illustrations – smaller pictures that are explanatory
   Subhead – headline of lesser importance set in smaller type
   Caption – copy that explains the picture set in small type
   Signature – name and address of advertiser
   Logo – company, or organization, symbol or trade mark

4. Not every ad will have every one of the parts we just covered, but it is safe to say that any ad will have at least three: headline, body copy and signature. Most will have a fourth part: an illustration of some sort.

PROCEDURE:

1. A layout for any ad follows one of several forms. Two of these forms are called symmetrical and asymmetrical layouts.

2. **Symmetrical Layout** – (Show mounted clips from magazine.)
   a. Has a vertical center line – both sides the same.
   b. Has a static quality – no movement
   c. Is well suited to giving the feeling quality, stability, tradition, etc.
   d. Is used in ads for banks and other institutions or organizations who are trying to convey a feeling of straightforwardness.

3. **Asymmetrical Layout** – (Show mounted clips from magaines.)
   a. Does not have a vertical center line – both sides are NOT THE SAME.
   b. Has freedom of movement. informality.
   c. Is well suited to express varying speeds of movement, progress, change, etc.
   d. Is used more widely than symmetrical, but this does not mean it is a better form of layout; rather that it reflects the times.

4. Compare the two forms of layout – review basic difference.

   Point out how reader's attention was caught and eye directed through each of the two forms of layout.

5. Regardless of which form of layout is used, there is the need to be aware of "balance" – the interaction of each element with another and all with the page area. It is the same principle that came into play in Visual Design, and after all, layout *is* visual design. (Heavy headlines, and lighter blocks of copy, along with illustrations are all shapes of varying values that are to be arranged in such a way as to tell a story interestingly.)

APPLICATION:

1. Each student is to receive an ad, clipped from a magazine, over which he is to tape a sheet of tracing paper. On the tracing paper, he is to label all the parts of the layout of that ad, write his name, and turn it in to instructor.

2. Each student is assigned a homework task: Clip from a magazine, or newspaper, two examples each of Symmetrical Ads and Asymmetrical Ads. Each example is to be labeled as to the form of layout it exemplifies. Do not forget name on each ad! Assignment is due the day following this lesson.

CRITERIA:

1. Performance of labeling Parts of a Layout assignment will be acceptable if not more than three parts of the layout were labeled incorrectly.

2. Homework assignment performance will be satisfactory if student brought assignment in on time, had two examples of each of the two forms of layout requested, and not more than two of the examples were labeled incorrectly.

MATERIALS NEEDED:

1. Set of O.H. transparencies from Unit V – Lesson 3.
2. Mounted clips for use in Demonstration, INTRODUCTION: 3. and PROCEDURE: 2., 3., and 4.
3. Supply of clips from magazines for use in APPLICATION: 1.
4. Supply of tracing paper
5. 3H drawing pencils
6. Masking tape

UNIT XI – INTRODUCTION TO LAYOUT

LESSON 2 – Proportional Scaling

OBJECTIVES:

The student will be able to demonstrate his ability to use the diagonal method of proportional scaling by enlarging a simple line drawing, using this method.

INTRODUCTION:

1. Review Lesson 1 – (Using mounted examples from INTRODUCTION: 2. of that Lesson).

2. a. Ask one of the students to show an example of a symmetrical layout (from Homework Assignment) and to explain why it is.

   b. Ask another student to show his example of an asymmetrical layout and to explain why it is.

   c. Collect homework assignment made under APPLICATION: 2. of Lesson 1.

PROCEDURE:

(Demonstration, using O.H. transparency (Set of 4): Proportional Scaling. – See page following MATERIALS NEEDED: list.)

1. (Show Transparency #1: "Drawing" of Flower, held against a sheet of white paper, to students.)

   Q – Suppose I want to enlarge this flower, which is now 3"x4", up to 6"x 8" – how could I do it?

   A – Yes, I *could* use the Goodkin Viewer ("Lazy Lucy").

2. There is another way: It is called Proportional Scaling and like the Viewer, it can be used to reduce as well as enlarge. In the next lesson you will be using *this* method along *with* the Viewer – combining the two methods.

   Today our problem is to get familiar with Proportional Scaling by enlarging a drawing of a flower.

   I will be using the O.H. projector so I will be referring to it as a "drawing table".

   a. First, tape the "drawing" of the flower to the "drawing table".

   b. Next, tape a "sheet of tracing paper" over the "drawing". Place tape at top of "tracing paper" so that it acts like a hinge –

      (1) Draw a rectangle, enclosing the flower.
      (Point out rectangle on Transparency #2 – also point out that the rectangle *actually* measures 3"x4" on the Transparency.)

(2) Draw a grid – the grid can be any size. This one happens to be ½".

c. Lift the bottom edge of the "tracing paper", and remove the "drawing". Place it over to one side.

d. Now, place a *second* "sheet of tracing paper" on top of the first and tape it down.

(1) Extend (lengthen) the lefthand vertical line AND the base line.

(Point out on Transparency #3 – lefthand vertical line and base line.)

(2) Then draw a diagonal line from the lower LEFT corner through upper RIGHT corner.

(Point out on Transparency – diagonal line.)

e. Now, remember I said I wanted to enlarge the flower drawing from 3"x4" up to 6"x8" so –

(1) Measure 6" from left side, along the base line and make a mark.

(Point out on Transparency #3 – starting point of 6" measurement and base line.)

(2) At the 6"-mark draw a vertical line to intersect diagonal line.

(Point out on Transparency – vertical line and intersection.)

(3) Using the T-Square, move it up until the blade is at the point of the intersecting vertical and diagonal lines. Then draw a horizontal line from left vertical line to intersection on right.

(Point out on Transparency – the horizontal line referred to.)

f. Now, the 3"x4" *area* has been PROPORTIONALLY ENLARGED to 6"x8" – But what about the grid?

(1) Enlarge the grid following the same procedure used to enlarge the whole area – through use of diagonal lines.

(Point out on Transparency – one diagonal line for each square to be enlarged.)

g. When the grid has been enlarged, begin to locate where the petals fall in relation to the grid; drawing in the petals as you go. Do the same thing with the stem and leaves.

After you have finished drawing the flower at its new size, it looks like the original.

(Show Transparency #4 – Note: Transparencies #2, 1, and 4, grouped together make a good comparison to project.)

APPLICATION:

Each student to make a simple line drawing and enlarge it, using the proportional scaling method presented in this lesson.

CRITERIA:

Student performance will be satisfactory if it is in accordance with instructions stated in Assignment Sheet: Exercise in Proportional Scaling – Enlarging a drawing. (See page following Overhead Transparency #4.)

MATERIALS NEEDED:

1. Overhead projector (extension cord, if needed)
2. Set of transparencies: Proportional Scaling
3. Supply of layout paper
4. H, 3H, 6H drawing pencils
5. Single-edge razor blades
6. Sanding pads
7. Cloths (to wipe off graphite after sharpening)
8. Pink Pearl erasers
9. Supply of tracing paper
10. Masking tape
11. T–Squares and Triangles
12. 12″ scales
13. Assignment Sheet: Exercise in Proportional Scaling – Enlarging a drawing.

OVERHEAD TRANSPARENCY (Set of 4):

Proportional Scaling **Unit XI – Lesson 2**

Transparency #1: "Drawing" of Flower

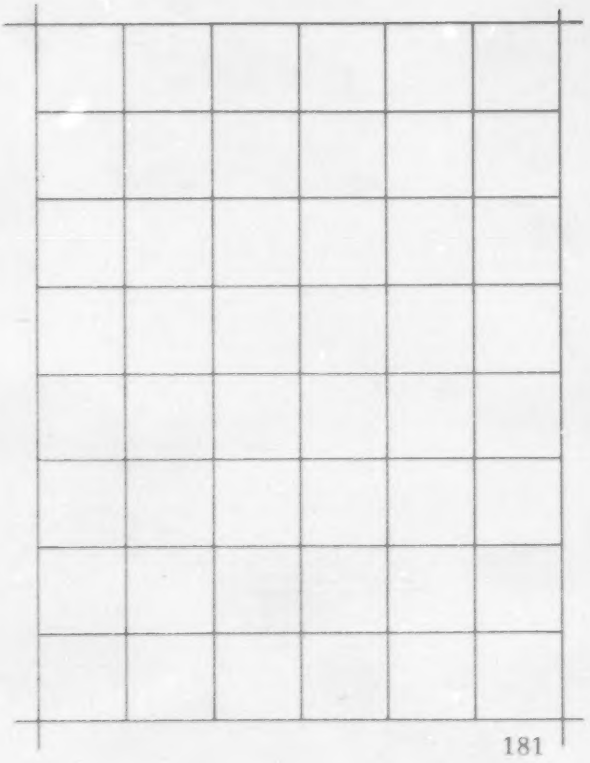
Note: Do not mount any transparency in this set in a frame – See PROCEDURE: 2. a. (Demonstration)

OVERHEAD TRANSPARENCY (Set of 4):

Proportional Scaling **Unit XI – Lesson 2**

Transparency #2: "1st sheet of tracing paper"

Note: See PROCEDURE: 2.b. (Demonstration) – draw rectangle to enclose flower – make grid.



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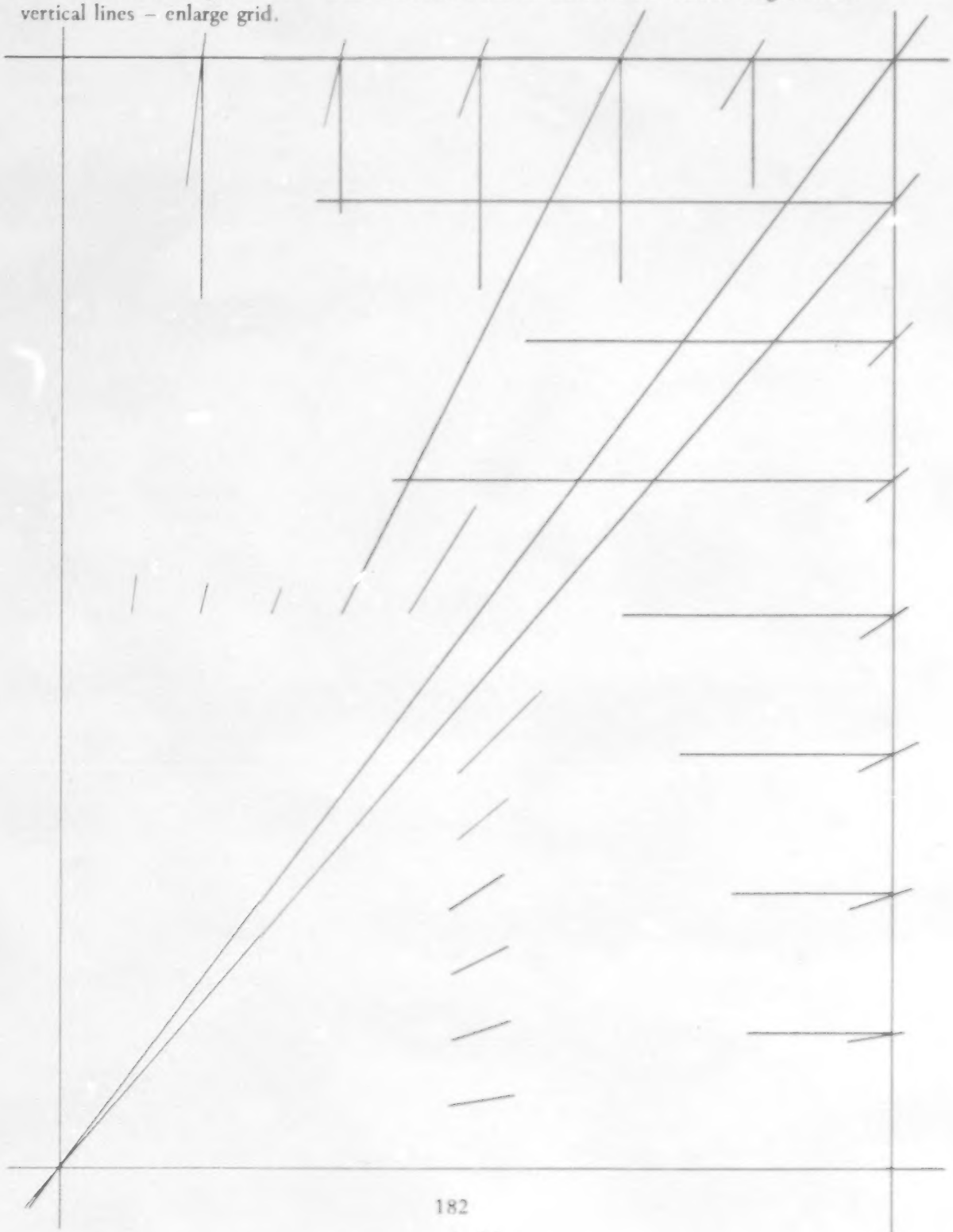
OVERHEAD TRANSPARENCY (Set of 4):

Proportional Scaling **Unit XI – Lesson 2**

Transparency #3: "2nd sheet of tracing paper"

Note: See PROCEDURE: 2. d. (Demonstration) extend lefthand vertical line and base line – draw diagonal line (corner to corner) – measure along base line and draw vertical line to intersect diagonal line – draw horizontal line to meet intersection of diagonal and vertical lines – enlarge grid.

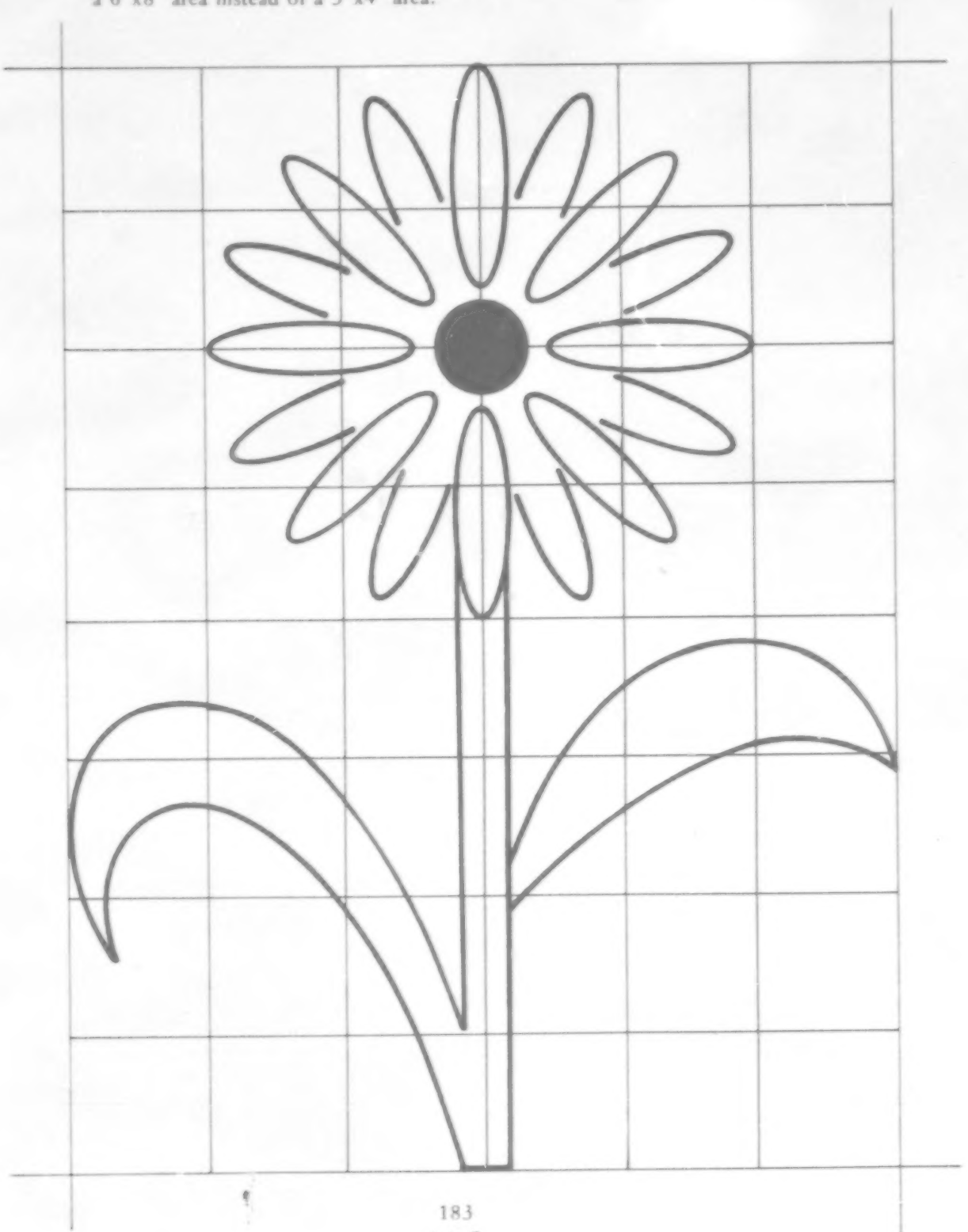


OVERHEAD TRANSPARENCY (Set of 4):

Proportional Scaling **Unit XI – Lesson 2**

Transparency #4: Finished "enlarged drawing"

Note: See PROCEDURE: 2.g. (Demonstration) – looks like original, but now is within a 6"x8" area instead of a 3"x4" area.



UNIT XI – LESSON 2 NAME: _____

ASSIGNMENT SHEET: Exercise in Proportional Scaling – Enlarging a Drawing.

Directions:

1. You are to make a pencil drawing; size of drawing not to exceed (be more than) 3"x4" when enclosed by a rectangle.
2. The subject of your drawing; that is, what you are to draw, is your choice. It can be a cartoon figure, a cow or a cinnamon stick, etc. If you get "stuck" your instructor can be of help to you.
3. When you have finished your pencil drawing on a piece of layout paper, align it with a T-Square and tape it down to your drawing table.
4. Place a sheet of tracing paper on top of it, taping tracing paper so it hinges at top.
5. Use T-Square and Triangle to draw a rectangle around drawing. Remember, drawing is not to exceed (be more than) 3"x4". Make a grid.
6. Lift bottom edge of tracing paper, untape drawing and remove it to a safe place – you'll need it later.
7. Place *second sheet of tracing paper* over top of the first one and tape it down.
8. Extend (lengthen) the lefthand vertical line AND the base line. This extension of both lines is done by simply tracing over the lines you can see that are on your first sheet of tracing paper.
9. Now, draw a diagonal line from the lower LEFT corner through the upper RIGHT corner of the rectangle you can see on the first sheet.
10. You are going to enlarge this drawing to fit within an area of 6"x8" so, measure 6" from left side, along the base line and make a mark.
11. Place your triangle at this mark and make a vertical line that intersects the diagonal line you drew.
12. Move your T-Square up to a point where the top of the blade is on the intersection of the diagonal and righthand vertical lines.
13. Now, draw a horizontal line from the left to that intersection.
14. Enlarge the grid, following the same procedure used to enlarge the whole area: through use of diagonal lines; one diagonal line for each dimension of each square in the grid.

15. When grid has been enlarged, begin to locate where the different parts of your drawing should hit. If you tape the small grid over the original drawing and keep that next to your enlarged grid, you will have no trouble locating where the parts should hit on the enlarged grid.

16. When you have finished enlarging your drawing, fasten it together with the small grid and original drawing. Put your name on it and turn it in.

Your performance in using the steps of Proportional Scaling to enlarge a drawing will be satisfactory if the enlarged area IS proportional to the smaller one, your enlarged drawing is reasonably close to the original in appearance, and the job is not excessively dirty (smudged, fingerprints, etc.)

UNIT XI – INTRODUCTION TO LAYOUT

LESSON 3 – Three-Stage Layout Development

OBJECTIVES:

The student will be able to demonstrate the three-stage layout development (Thumbnail Sketch, Visual, and Comprehensive) by producing a layout using this method.

INTRODUCTION:

1. Back in Lesson 1 we said all ads had their beginning in a layout and talked about two forms of layout: Symmetrical and Asymmetrical.
2. Today we will talk about how a layout is developed; the stages it goes through from start to finish.
3. There are three basic stages in developing a layout:

   First stage – THUMBNAIL – very rough BUT *proportional*
   Second stage – VISUAL (or Rough) Refine for transfer to
   Third stage – COMPREHENSIVE (or COMP) – should look as much like printed piece will look as possible.

PROCEDURE:

(Use O.H. transparencies: 3-Stage layout development.)

1. Let's assume we have to make a layout for the Frolic Day Nursery and that the page size will be 8½"x11".
   a. Take a piece of tracing paper and lay out an 8½"x11" area in pencil.
   b. Lay second sheet of tracing paper over first and draw a diagonal line from lower left corner through upper right corner.
   c. Decide about how big we want the thumbnail to be and draw a vertical line to intersect the diagonal line. Then draw a horizontal line from left side to intersection.
   d. Untape both pieces of tracing paper and place first sheet, containing the 8½"x11" area in a safe place *for use later as our visual.*
   e. The second sheet of tracing paper, containing the smaller area, we will use to rough out an idea – this will be used for our thumbnail sketch.
   f. Place finished thumbnail sketch on copyboard of viewer and enlarge sketch to the finished size we outlined on the first sheet of tracing paper. It is important to remember to trace the enlarged sketch LIGHTLY.

      If you trace sketch lightly when you get back to your drawing table and align it with T-Square, you *can draw in any corrections needed in darker lines* and save lots of needless erasing. When you have finished the Visual, the next step is to transfer the layout to artboard and complete the Comp. The Comp should look as much like the printed piece would look as possible, so take great care to make it neat and clean.

g. Note: In lesson 2 we said we would be combining two methods of enlarging in this lesson. Notice also, we said both methods (using the viewer and using proportional scaling) could be used to *reduce* – and this is just what we did in e. – came down from the finished size of 8½"x11" to the smaller area which we used for our thumbnail sketch.

Then, we switched methods; using the viewer to *enlarge* our thumbnail sketch to the size of the visual.

2. How to indicate:
   Headlines (or Heads) – (on Visual) Built-up in pencil
   (on Comp) Same style letters in ink or in paint

   *Subhead – (on Visual) Medium-heavy pencil lines to height of type
   (on Comp) – Same lines in ink or paint (ruling pen)

   Body Copy (on Visual) – Light (thin) pencil lines to height of type
   (on Comp) – Same lines in ink or paint (ruling pen)

   *Signature (on Visual) Medium-heavy pencil lines to height of type
   (on Comp) Same lines in ink or paint (ruling pen)

   * (Obviously, these could very well be lettered in as was the headline. Lines were substituted in this lesson due to student's inexperience at this point.)

APPLICATION:

1. Each student to make a single page layout in accordance with Assignment Sheet: A Single Page Layout (using three-stage layout development) – (See page following O.H. transparencies.)

CRITERIA:

Student's performance will be satisfactory if in accordance with instructions stated in Assignment Sheet.

MATERIALS NEEDED:

1. Overhead projector (extension cord, if needed)
2. Set of transparencies: 3-Stage Layout Development (See next page.)
3. Assignment Sheet: A Single Page Layout (using three-stage layout development)
4. Supply of tracing paper
5. HB and 3H, 6H drawing pencils
6. Sanding pads
7. Cloths (to wipe off graphite after sharpening)
8. Single-edge razor blades
9. T-Squares and Triangles
10. 12" scales
11. Masking tape
12. Supply of pieces 10"x14" plate or vellum finish bristol board

OVERHEAD TRANSPARENCY (Set of 3):

3-Stage Layout Development **Unit XI – Lesson 3**

Transparency #1: Size of finished job – 8½"x11"

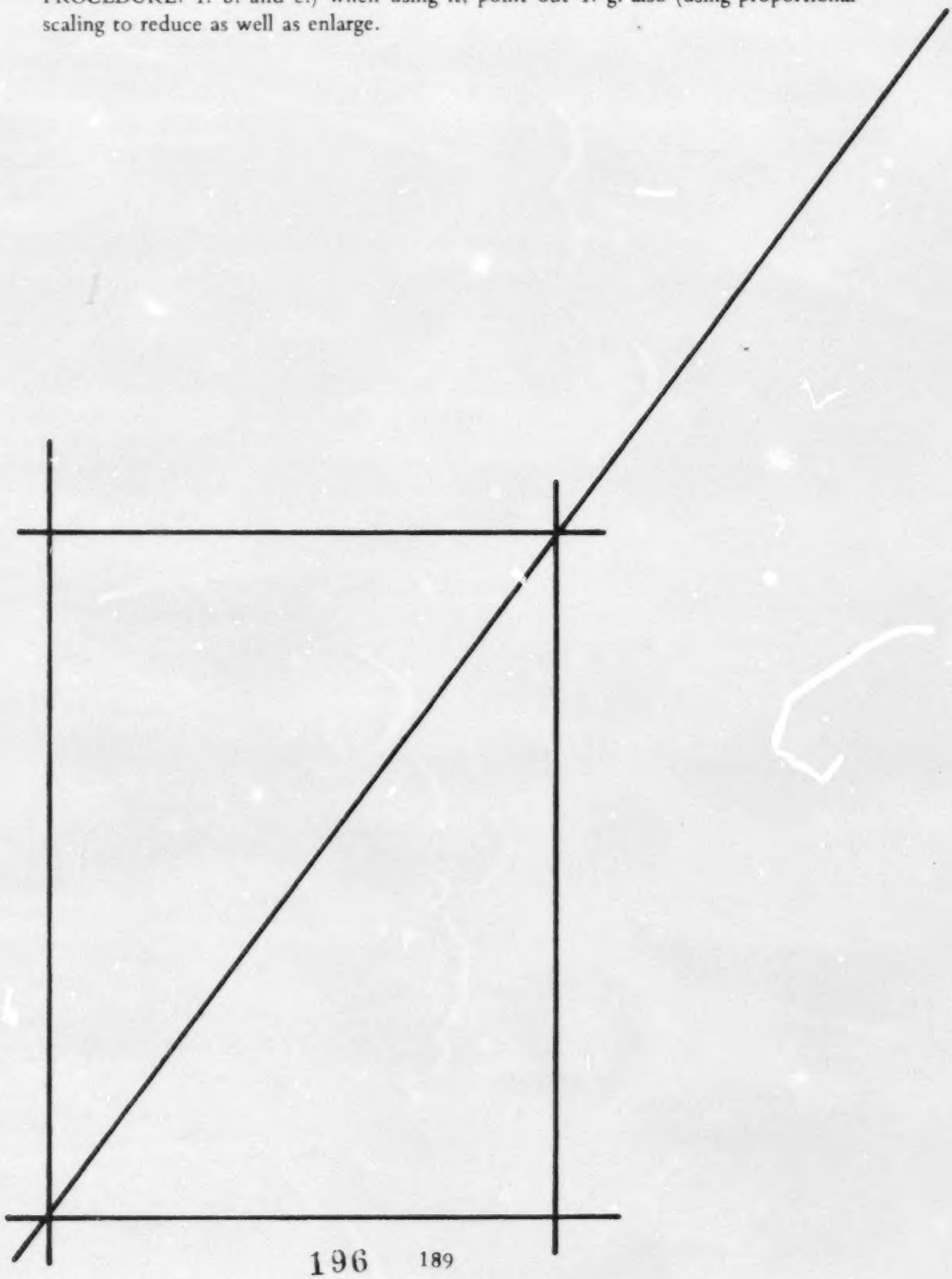
Note: this transparency to be used as the "first sheet of tracing paper" where 8½"x11" area was laid out, set aside, and used later to make Visual from enlarged Thumbnail sketch.

OVERHEAD TRANSPARENCY (Set of 3):

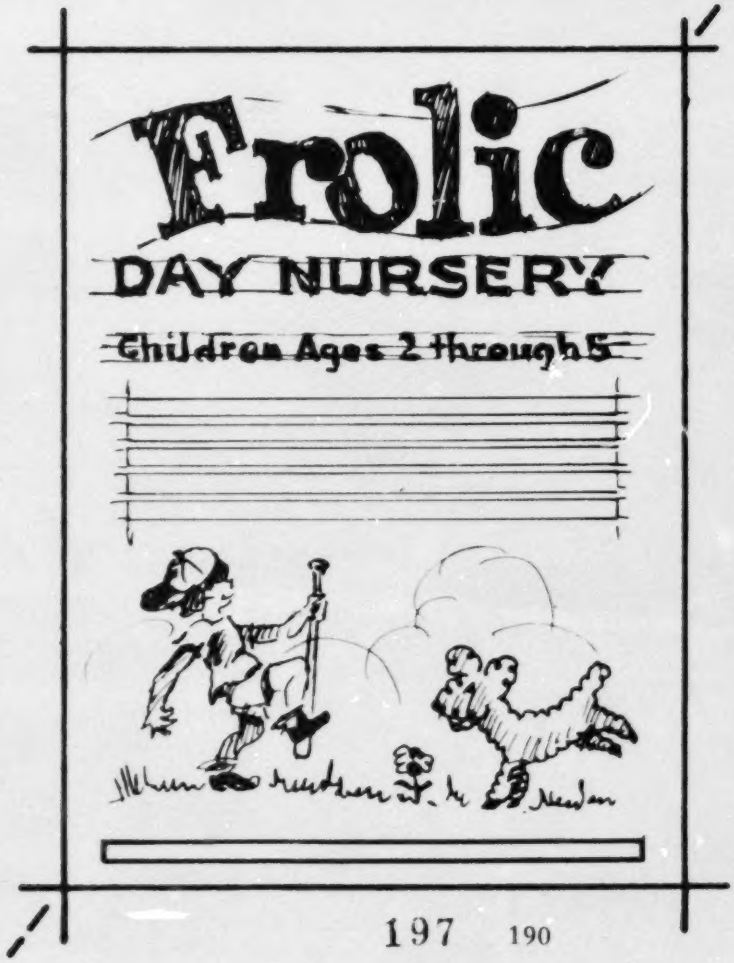
3-Stage Layout Development **Unit XI – Lesson 3**

Transparency #2: Deciding size of Thumbnail Sketch

Note: this transparency to be used as "second sheet of tracing paper" (See PROCEDURE: 1. b. and c.) When using it, point out 1. g. also (using proportional scaling to reduce as well as enlarge.



OVERHEAD TRANSPARENCY (Set of 3):
3-Stage Layout Development
Unit XI – Lesson 3
Transparency #3: Thumbnail Sketch completed
Note: this transparency to be used to illustrate PROCEDURE: 1. f. and 2.

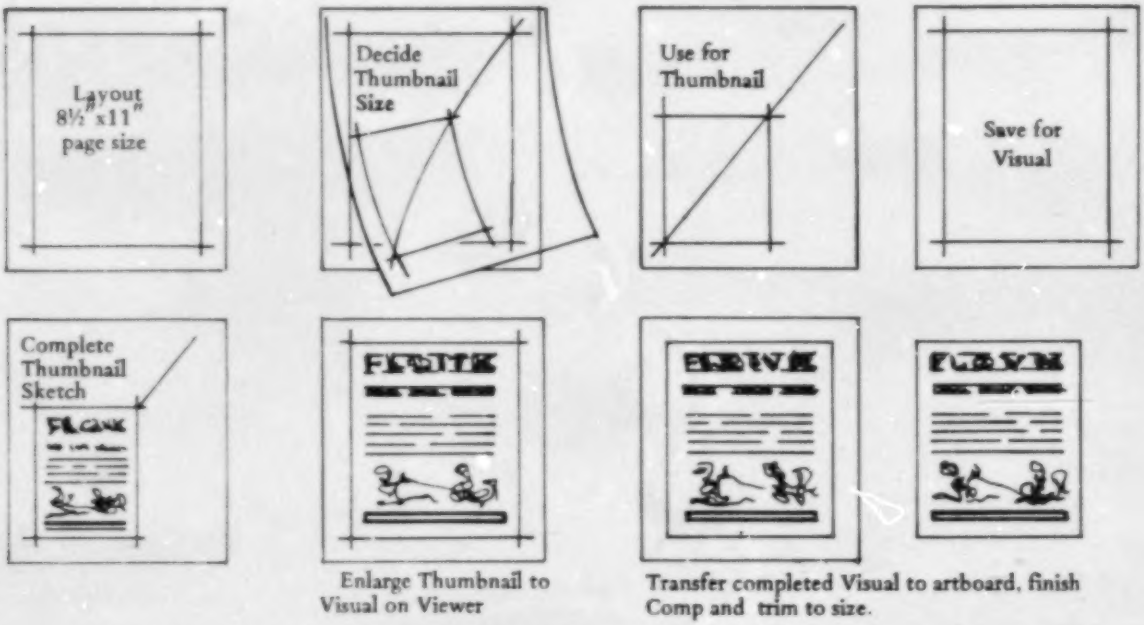


UNIT XI – LESSON 3 NAME: _____

ASSIGNMENT SHEET: A Single Layout (using three-stage layout development)

Directions:

1. You are to make a single page (Symmmetrical *or* Asymmetrical) layout – the choice is up to you. Pick the one you think would best express your idea.
2. The page size of your layout is to be 8½"x11"
3. The layout is to include a Headline, Subhead, Body Copy, Illustration (line drawing) and a Signature.



4. The subject (what your layout is about) of your layout is your choice – see list below:

   Greene's Lawn Care Center – "We're not Irish, but we love GREEN!"
   Frolic Day Nursery – Children ages 2 through 5
   Long-Lifers Community Center – Meeting place for senior citizens
   Spring Festival of Song – A program of sentimental favorites
   Leisure-Time Craft Fair – A show of your neighbors' hobbies
   The Home Bakery – "Just like Mom used to make!"
   Safety-Record Driving School – "We eliminate the 'nut' behind the wheel"
   Sam's Seafood – Specializing in crabs, clams, and cockleshells
   Needle 'n Thread Dress Shoppe – Show the latest women's fashions
   The Town Band – Membership now open for limited time

Note: All phrases following (–) are to be indicated as subheads. They can be helpful to you in suggesting what this ad might be about.

Your single-page layout will be satisfactory if you have used the thumbnail, visual, and comp steps to complete it. Your thumbnail sketch must be proportional to finished size of 8½"x11". Layout cannot have more than one of requested elements (see 3. above) left out. Thumbnail, visual, and comp to be turned in together.

APPENDIX

SUGGESTED SHOP REQUIREMENTS: COMMERCIAL ART

Shop requirements are the anticipations and guidelines that fulfill both the instructor's and students' expectations for the school year.

Instructor's Name: _____ Shop (Room Number)_____

Student's Name: _____ Date _____

COMMERCIAL ART REQUIREMENTS

WELCOME to the Commercial Art Shop and a course which can prepare you for a career in a field of work which is interesting, demanding, and highly competitive. In order to achieve our mutual goal – your entrance into the commercial art field – there must exist a spirit of constant cooperation on both our parts. This spirit of cooperation will best be had by a clear understanding of the requirements of this course which state what will be expected of you and what you can expect of your instructor.

I **COURSE DESCRIPTION**: The Commercial Art course is designed to provide you with the skills necessary to use effectively the tools and materials required to produce commercially salable artwork. It will also furnish you with the knowledge of reproduction (printing).

II **OBJECTIVES** – Objectives tell you where you are going – Demonstrations tell whether or not you have arrived.

At the conclusion of this course you will be able to demonstrate:

A – **Your ability to use effectively hand tools common to Commercial Art**

1. Handbrushes
2. Drawing pencils
3. T-Square, Triangles, 12" scale
4. Rule pen & compass
5. Frisket and mat knives
6. Felt tip markers

B – **Your ability to use shop equipment** –

1. Goodkin Viewer or "Lazy Lucy"
2. Tacking iron and dry mount press
3. Airbrush and compressor
4. Waxer
5. Photo enlarger
6. Lettering equipment

C – **Your effective use of Graphic Art Aids** –

1. Dry transfer and adhesive-backed type
2. Dry transfer and adhesive-backed pattern sheets
3. Letrafilm and Pantone
4. Rubylith and other acetate overlay material

D – **Your ability to use various media** –

1. Ink – line or wash
2. Tempera
3. Polymer
4. Grafix Duo-shade
5. Wax resist

E – **Your knowledge of graphic communication terms** –

1. Thumbnail, visual, comp, and dummy
2. Mechanical and paste-up
3. Line art and tonal art
4. Type styles, point size, and printer's measurements
5. Copyfitting and specification
6. Flat, image carrier (plate)
7. Line, halftone, screen

F – **Your knowledge of lettering** –

1. for layout 2. for poster 3. for reproduction

G – **Your ability to use various reference sources** –

1. Morgue or "clip file"
2. Clip service publications
3. Books (general and specialized content)

III **MATERIALS REQUIRED** –

A – Use of **INSTRUCTIONAL AND INFORMATIONAL MATERIAL**

1. Specialized subject books
2. Instructional and informational handouts
3. Posted instructional material: charts, diagrams, examples

B – **NOTEBOOKS** – Each student (Grade 9 – January through June; and Grades 10, 11, and 12 – September through June) will be required to maintain a notebook. All handouts as well as any personal notations made by the student will be kept in the notebook. It will be kept in the shop on a shelf of the bookcase at the front of the shop. It may be taken home at any time for purposes of review providing student makes instructor aware of the fact that he is removing it for that purpose.

Notebooks must be kept current and orderly. They will be checked at random by instructor.

C – **SKETCH BOOKS** – Sketch Books will be required for students of 9, 10, 11, and 12 grades on the basis stated above (September through June). This book may be made by the student or purchased by him. Suggested size: 8½"x11", spiral bound, and containing white drawing paper suitable for pencil sketching.

Purpose: To provide each student with a record of Sketch Assignments with notes of instructor aid or comment, and as a record of the student's progress in developing the skill of drawing.

D – **CLOTHING** – Spilled ink, paint, dyes, or other art materials often cause stains that are impossible to remove from clothing so it is suggested that the student obtain a short-sleeved smock that would be comfortable and might prevent such damage to clothing.

IV **GRADING SYSTEM** –

The grade you earn for each Marking Level will be determined by the sum of the percentages achieved in each of the following areas: Homework Assignments, Projects, Daily Effort, and Tests or Quizzes.

Explanation of expectations in these four areas:

Homework Assignments – Will be posted on chalkboard. It will be your obligation to copy this information, complete assignment, and turn it in on time. Homework assignments turned in late will be accepted if received within 5 days of the due date – however, lateness will be penalized by a reduction in the assigned grade for the assignment.

Projects (Jobs) – Will be assigned for completion during each marking level.

Daily Effort – The daily effort put out by a student will involve the following things:

Attitude and Conduct – whether or not student works or "plays", limits conversation and movement about shop, uses tools and equipment safely and properly, is considerate of others, observes safety rules, is punctual and has limited absences.

Tests or Quizzes – Will be given in both performance (doing) and in recall (remembering). Performance tests will tell you how well you have mastered skills and recall tests will tell you whether or not you know the "how and why" of various subjects.

Example of how these areas "add-up"

HOMEWORK	+ PROJECTS	+ EFFORT	+ TEST	= MARKING LEVEL GRADE
25%	25%	25%	25%	100%

V **STUDENT CONDUCT AND PROCEDURES IN SHOP** –

A – **Entering or Leaving Shop** – Take *your* seat (always the same one) and remain there until general shop work gets under way. Upon completion of Shop Clean-up take your seat and remain there until instructor dismisses the class. Upon dismissal, *walk* out of shop.

B – **Storage of Working Portfolios** –

1. Store in 1st storage cabinet to left of shop, as you enter, in section assigned.
2. Working portfolios are not to be removed for use until instructor indicates that general shop work is to get underway.
3. They are to be stored promptly at the time Shop Clean-up begins.

Note:

a. No artwork of any kind (including rough sketches, thumbnails or visuals) is to be kept in drawing table drawers.

b. **Finished** work of Senior students is to be stored in drawers marked "SENIOR PORTFOLIO WORK".

C – **Shop Clean-up and Equipment Storage** –

1. Shop Clean-up will be accomplished by:
   a. Clean-up committee
   b. Individual area clean-up

2. Equipment storage will be accomplished by:
   a. All members of shop under direction of member of Clean-up committee

D – **Safety** – Safety will be stressed in the use of tools and equipment, and in the behavior of shop members. Horseplay, running, leaving pools of liquid on floor, striking (or threatening to strike) another person are all UNSAFE PRACTICES OR ACTIONS and will not be tolerated. Safety Rules will be posted.

Safety Representatives will be appointed and will have the backing of this instructor to issue Safety Violation Tickets.

VI INSTRUCTOR'S STATEMENT OF INTENT AND COMMITMENT –

A – **Instructor's Intent**

It is your instructor's intent that the Commercial Art Shop be run as much like a typical art department in industry as possible. Remember, this is a vocational course and it should prepare you as much as is possible for real world of work. As you look back over these course requirements you'll find that they are geared to that purpose:

Course Requirements	Job Requirements
Course description Materials Required Objectives	Information you will be expected to know and skills you will be expected to perform.
Grading System	The pay you will be able to earn.
Conduct & Procedures	The conduct expected of a responsible worker: a. arrives at work on time b. is seldom absent c. cares for tools and equipment d. maintains clean, safe work areas

B – **Instructor's Commitment**

It is the intent of your instructor to adhere to the course requirements as the "ground rules" for the shop. You will be treated fairly and with consideration. You will find that sincere effort on your part will be met with the instructor's sincere effort to be of assistance in learning many difficult skills.

I have read the COURSE REQUIREMENTS for COMMERCIAL ART and am aware of their contents.

Student: _____ Parent (or Guardian) _____

Date: _____

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470 Atlantic Avenue, Boston, MA. 02210

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Bernard Stone and Arthur Eckstein
Van Nostrand Reinhold Company
A Division of Litton Educational Publishing Inc.
450 West 33rd St., New York, N.Y. 10001 – 1965

Commercial Art Techniques
S. Ralph Maurello
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Hunt Manufacturing Co.,
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United States Department of Labor
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Bulletin 1785-110

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450 West 33rd Street
New York, N.Y. 10001 – 1961

Watercolor

Howard Simon
Pitman Publishing Corporation
New York – 1963

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